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MAGAZINE OF ART



DECEMBER, 1947

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erge Chermayeff, Director of the Institute of Design in Chicago, points out the quality and significance of the abstract sculpture of Naum Gabo. The artist's own words emphasize the nature of his aesthetic.

Winslow Ames, Director of the Springfield, Missouri, Museum of Art, discusses the present day artist's economic relation to his public and makes some original and startling proposals.

In an interview with Yvonne Hagen, Carl Hofer tells of the black market in modern art under the Nazis and talks of the present state of painting in Germany.

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MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

ROBERT GOLDWATER, *Editor*

VOLUME 40

DECEMBER, 1947

NUMBER 8

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THOMAS C. PARKER, DIRECTOR

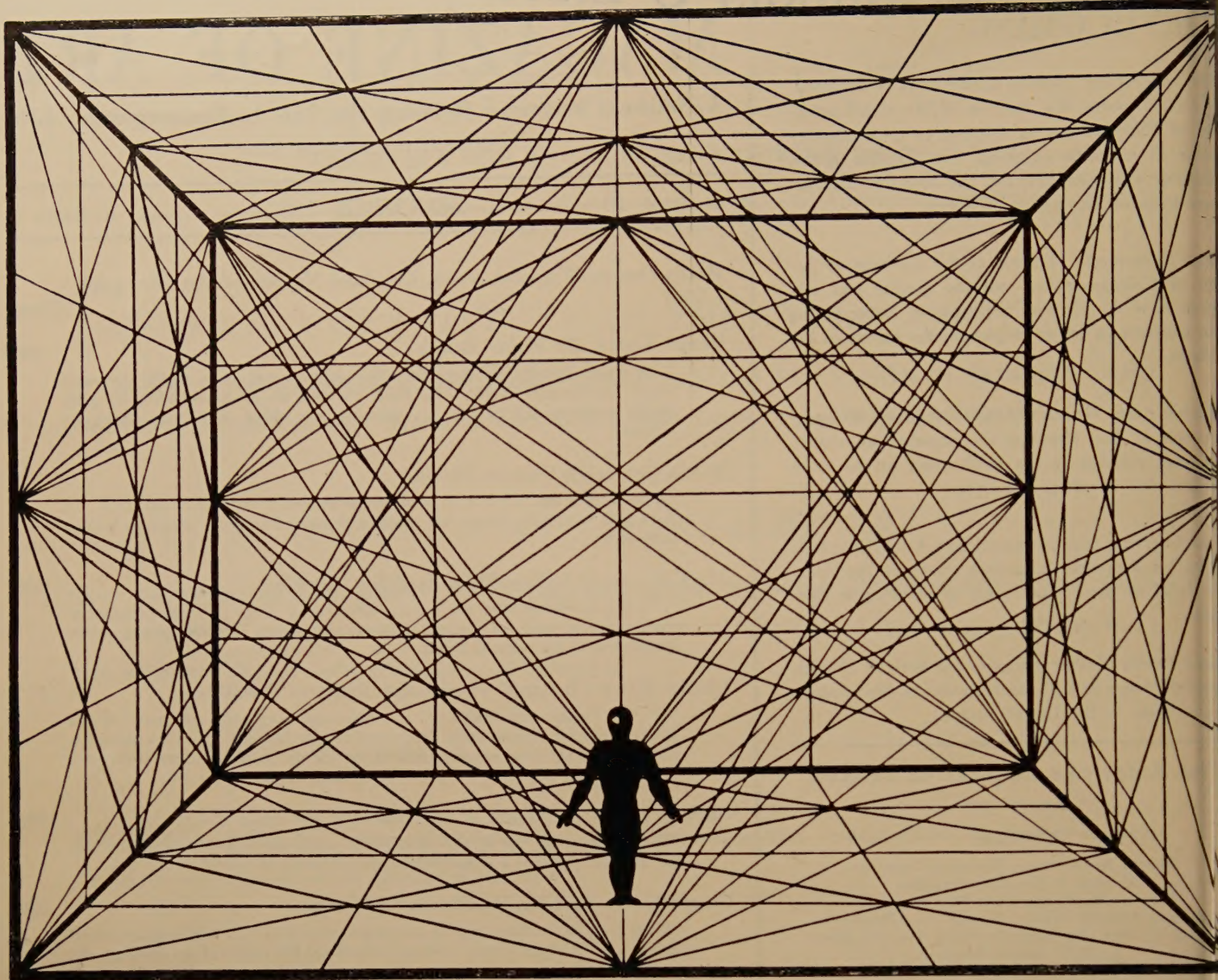
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*Oskar Schlemmer, Delineation of space by
a human figure, theoretical drawing, 1924.*

DESIGN TOPICS

BY WALTER GROPIUS

THE term 'design' broadly embraces the whole orbit of man-made, visible surroundings, from simple everyday goods to the complex pattern of a whole town.

If we can establish a common basis for the understanding of design—a denominator reached through objective findings rather than through personal interpretation—it should apply to any type of design; for the process of designing a great building or a simple chair differs only in degree, not in principle.

An individual of the species man has certain characteristics in common with others of his kind in the way he perceives and experiences his physical world. Most important is the fact that sensation comes from us, not from the object which we see. If we can understand the nature of what we see and the way we perceive it, then we will know more about the potential influence of man-made design on human feeling and thinking.

Many years ago I saw a movie called *The Street*. It started with an unforgettable scene acquainting the audience in a flash with the tangled web of a matrimonial drama. First the wife, then the husband looks down from the window into the street. She sees the gray, trivial, everyday life as it is; but he projects his rich imagination into the scene, transforming it into a sensational picture giving brilliance, intensity, and meaning to the pattern of life before his eyes.

REALITY AND ILLUSION

I remembered this experience recently when I read a study by Earl C. Kelley of Wayne University about 'Reality in Education' or 'What is real as verified by recent experiments in sensation,' made in co-operation with the Dartmouth Eye Institute in Hanover, N. H. One of the basic statements of this study is, "We do not get our sensations from things around us but the sensations come from us. Since they do not come from the immediate environment (the present) and obviously cannot come from the future, they come from the past. If they come from the past they must be based on experience."

"The demonstration is as follows: You are presented with three peepholes about the size of the pupil of the eye. You are asked to look through these holes in turn. The material back of the holes is well lighted. In each case you see a cube, with its three dimensions and its square sides. In general, the three cubes look substantially the same. All appear to be about the same distance away (Fig. 1).

"Then you are permitted to look back of the boards through which the peepholes run. When you do this, you see that one of the holes indeed has a wire cube back of it. Another, however, has a drawing on a plane, with scarcely any of the lines running parallel. The third is a number of strings stretched between wires running away from the eye.

"Neither of the latter two look anything at all like a cube when viewed from behind the scenes. *And yet the sensation in each case was a cube. . . .*

"*Widely different materials caused the same pattern on the retina, and resulted in the same sensation.* The sensation could not come from the material, since in two cases it was not a

• • •

WALTER GROPIUS, ARCHITECT, DESIGNER, AND TEACHER, IS AT PRESENT CHIEF CRITIC AT THE HARVARD SCHOOL OF ARCHITECTURE.

cube. It could not come from the pattern on the retina since that pattern was not a cube. The cube does not exist except as we call it a cube; and that sensation did not come from the material in our environment, but from us. It came from prior experience. . . ."

Similarly a baby in the cradle, seeing the moon for the first time in his life, tries to catch it; what is at first a mere reflected image on the retina assumes, in later life, symbolic meaning by experience. But we need not go back to the undeveloped mind of the baby. Imagine sitting on a balcony twenty stories high above the ground, the balcony having an open railing made of vertical bars. Though the railing gives you physical protection, you will have a sensation of giddiness if you look down. Giddiness, however, stops immediately if the railing is covered with cardboard or paper, for this enclosure then gives support to the eye. Our equilibrium is re-established through the *illusion* of safety although nothing has been added in fact for greater physical safety.

The equivalent phenomenon in horizontal direction is the so-called agoraphobia, *i. e.*, the dread of open spaces which seizes sensitive persons crossing a large open square (Fig. 2). They feel lost in a space the size of which is not in keeping with the human scale. But if some vertical planes were erected on that open space like wings on a stage, such as shrubs or fences or walls, the illusion of safety would be reinstated, and the dread would disappear; for the eyes of the person groping in space now find a frame of reference to support them.

These examples show that we have no way of reconciling the split between physical perception on the one hand and our intellectual knowledge on the other. The subconscious stratum of our human nature obviously reacts unswervingly like a ship's compass; it is uninfluenced by any gambol of the intellect.

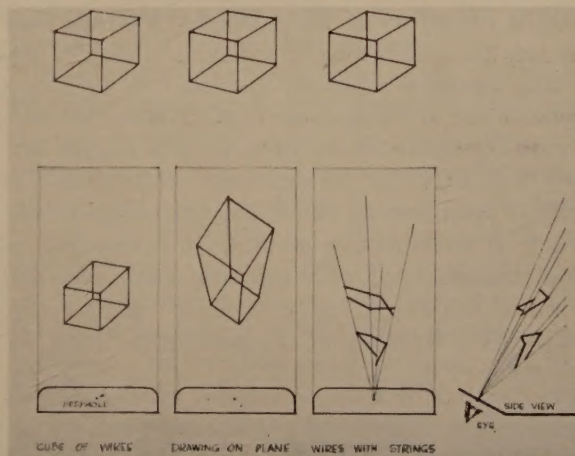


Fig. 1

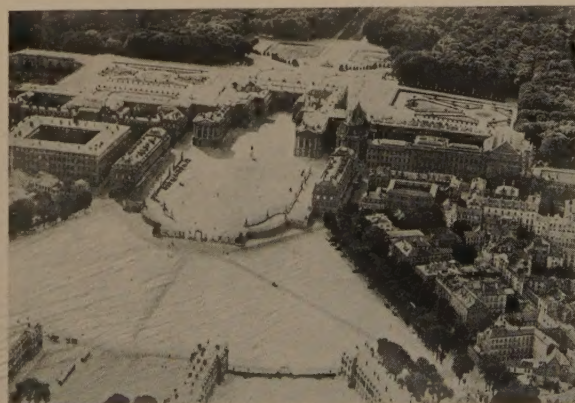


Fig. 2



Fig. 3. Field of vision at 9 months

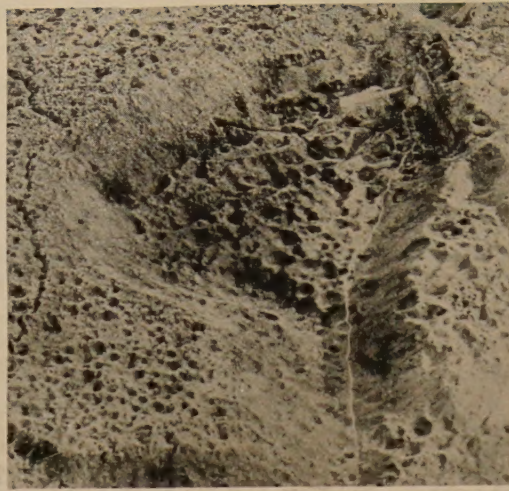


Fig. 4

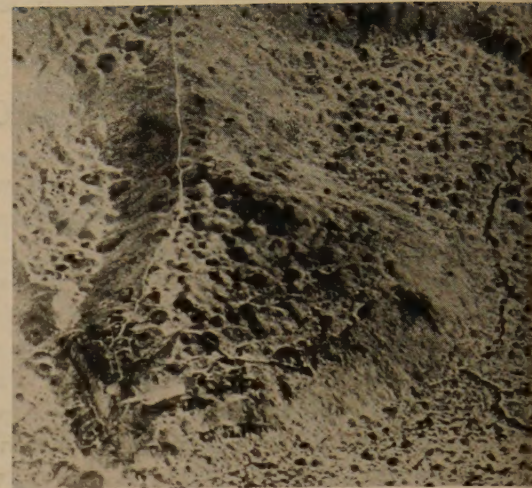


Fig. 5

DESIGN EDUCATION

My thesis is that artistic creation draws its life from the mutual tension between the subconscious and the conscious faculties of our existence, that it fluctuates between reality and illusion. The subconscious or intuitive powers of an individual are uniquely his. It is futile for an educator in design to project his own subjective sensations into the student's mind. All he can do successfully is to develop his teaching on the basis of realities, of objective facts common to all of us. But the study of what is reality, what is illusion, requires a fresh mind, unaffected by the accumulated debris of intellectual knowledge. Thomas Aquinas has said "I must empty my soul that God may enter." That is the state of mind for creative conception. But our present intellectual emphasis on book education does not promote such mental climate. The initial task of a design teacher should be to free the student from his intellectual frustration by encouraging him to trust his own subconscious reactions more than his intellectual ones, and to try to restore the unprejudiced receptivity of his childhood. He then must guide him to stop the resurrection of tenacious prejudices and the relapse into imitative action by helping him to find a common denominator of expression derived from his own observation and experience. If design is to be a specific language of communication for the expression of subconscious sensations, then it must have its own elementary codes of scale, form, and color. It needs its own grammar of composition to integrate these elementary codes into messages which, expressed through the senses, link man to man even closer than do words. The more this visual language of communication is spread,

Fig. 6

Fig. 7

Fig. 8

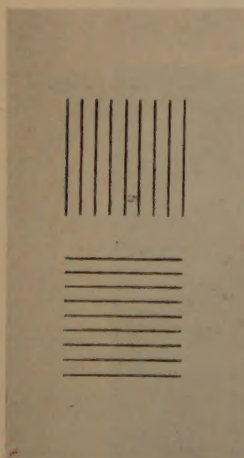


Fig. 9



the better will be the common understanding. This is the task of education: to learn what influences the psyche of man in terms of light, scale, form, and color. Vague phrases like "the atmosphere of a building" or "the coziness of a room" should be defined precisely in specific terms. The design student must learn to see; he must know the effect of optical illusions, the psychological influence of shapes, colors, and textures, the effects of contrast, direction, tension, and repose; and he must learn to grasp the significance of the human scale. Let me illustrate:

As we have already seen, man perceives his physical environment by sensory experience. Our sense of vision and our tactile sense supplement each other in the most complicated physiological act of seeing. Our retinas supply us with flat images only as the lens of a camera projects a flat picture on a sensitive film. The experience of distance in space has to be acquired by each individual personally, supported by his tactile sense. Remember the baby gasping at the moon (Fig. 3).

The curvature of the retina as well as of our eye lens is the source of certain distortions of images. This complicates further the necessary association of our space-perceiving senses and is the common cause of a wealth of optical illusions. The knowledge of these illusions appears to be indispensable for a designer.

OPTICAL ILLUSIONS

The plainly recognizable concavities of a moon landscape (Fig. 4) will appear convex if we turn the picture upside down (Fig. 5). Note that the stream running through a valley in the

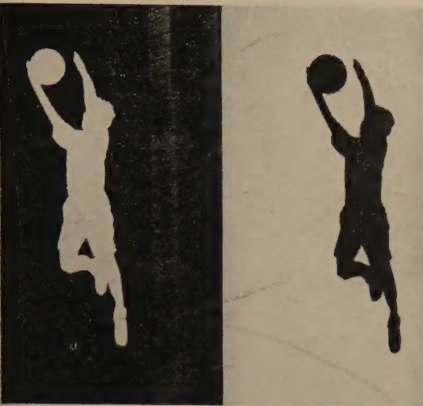


Fig. 10



Fig. 11. Cancelleria in Rome



Fig. 12



Fig. 13. Analysis of 12

original picture now runs over a crest. Our eyesight is unable to adjust this illusionary phenomenon of reciprocation to the reality of the original view now reversed. Modern abstract painters have made use of the intriguing interplay of form elements which can be read as being either convex or concave, thus giving an illusion of motion.

An accurate square, striped by parallel lines running either horizontally or vertically, appears to be elongated in the opposite direction from that of the parallel lines (Fig. 6). This is an important fact to know for fashion design. In addition, the width of the stripes has to be carefully chosen to be in keeping with the size of the figure. The "Fashion Horoscope" (Fig. 7) does not tell the whole story, for the girl in bathing suit (Fig. 8) looks more slender in horizontal than in vertical stripes. In the same way the columns of the cathedral of Siena, Italy (Fig. 9), would appear heavier if the stripes were vertical.

Another optical phenomenon is that called "irradiation." A bright figure on dark background appears to be larger than a black figure on a bright background (Fig. 10). This illusion is caused by the light spilling over the dark edges of a silhouette projected on our retina. Silhouettes of sculptured figures standing against the bright sky appear to be reduced by irradiation. The volume of such sculptures has to be exaggerated in order to give the intended effect of truthfulness (Fig. 11).

PSYCHOLOGICAL INFLUENCE OF SHAPES AND COLORS

El Greco's *Grand Inquisitor* is more than the portrait of a man. It depicts the state of mind this man evoked in the beholder and in the artist. The explosive stroke of the brush and the shapes chosen suggest horror and dread of a terrifying menace—the Inquisition (Figs. 12-13).

Shapes can be exciting or soothing. In addition, their colors—shrill or soft—can increase the intended effect. Color and texture of surfaces have an effective existence of their own, sending out physical energies which can be measured. Such

effect can be warm or cold, advancing or receding, bright or dark, light or heavy, in tension or in suspension, or even attractive or repulsive. Human nature seems to depend more than we realize on the contrast of opposites which keep us alert and alive, since they create an alternating tension or repose. Colors can be active or passive; planes or walls can be made to advance or recede by color treatment. The dimensions of a room thus appear to be different from what the actual measurement tells us. In fact the designer—if he masters these means—can create illusions which seem to belie the facts of measurement and construction.

WHAT IS THE HUMAN SCALE?

The size of our own body (of which we are always conscious) serves as a yardstick when we perceive our surroundings (Fig. 14). Our body is the scale unit which enables us to establish a finite framework of relationships within the infinite space. Unusual scale may have a ridiculous or a repulsive effect. One's emotional interest in an object may be altered merely by a change of its size, deviating from the expected norm. For instance, I love to eat Bluepoints, but the very large Philadelphia oysters are repulsive to me.

Or emotional interest can be greatly intensified just by close-up enlargement (Fig. 15). I remember the intense physical horror I experienced when seeing on the screen the enlarged picture of a scorpion and a mantis, appearing as huge monsters tearing each other to pieces in a gruesome life and death struggle. Merely through an enlargement of the optical scale, causing a closer emotional relation, strong physical and psychological sensations sprang up which would not have occurred had I seen the fight in its original small scale.

All this must bring us to the conclusion that it lies within the grasp of the designer to organize the psychological effects of his creation at will by increasing or decreasing its scale or that of its parts.

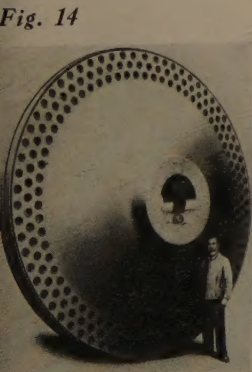


Fig. 14

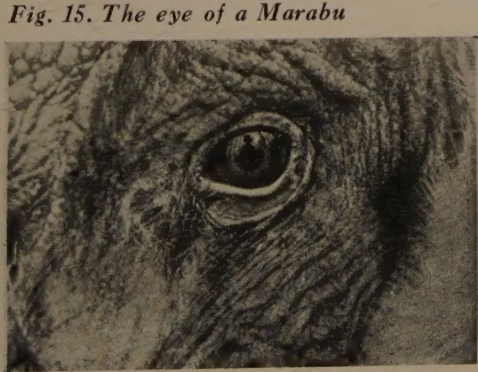


Fig. 15. The eye of a Marabu



Fig. 16

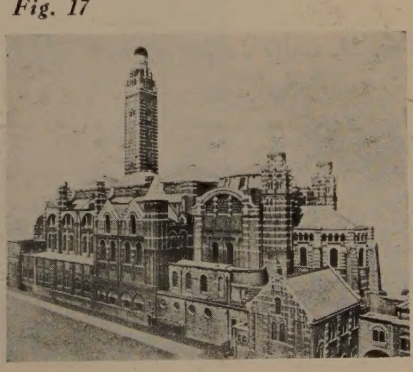


Fig. 17

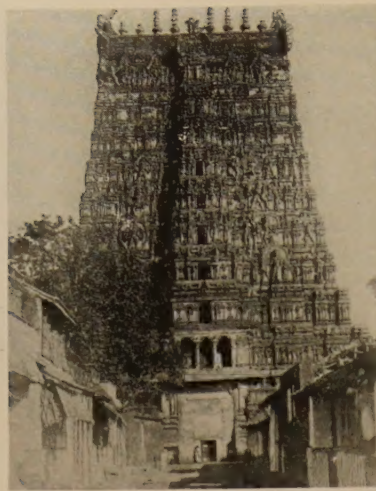


Fig. 18. Indian Temple, Madura



Fig. 19



Fig. 20

When the Aztecs or the Egyptians built a pyramid their intention was to create awe and fear of God. The designer strove for an expression of the supernatural through large scale (Fig. 16). The Caesars, playing god, intending to subjugate their subjects by fear, expressed their power by megalomaniac axes of superhuman scale. Hitler and Mussolini both received in rooms of colossal size, seated at the opposite end of the entrance; the approaching visitor was made to feel uneasy and humble.

In the Middle West a nursery has been built in such a way that each playroom corresponds to the size of each group of children—its doors, windows, cupboards, hooks. This puts the children at ease and stimulates their initiative and activity, for they like a smallness of scale in keeping with their own size and are frightened by huge objects and spaces.

Westminster Cathedral in London is an example of an out-of-scale building; overburdened with decorations and striped all over on top, it leaves an impression of pettiness and confusion in spite of its huge physical size. Its design has missed the right relationship to the human scale (Fig. 17).

DISTANCE, TIME, AND SPACE RELATIONS

But it is not only the absolute size relation between our own body and the objects we see which has to be considered by a designer; he also must anticipate the varying distances from which the beholder may view his work. The effect of a building will be intense only when all requirements of human scale have been fulfilled for any potential distance or direction of view.

From far away its silhouette should be simple so that it can be grasped at a glance like a symbol by an ever so primitive spectator (Fig. 18). When we come closer we distinguish pro-

truding and receding parts of the building, and their shadows serve as scale regulators for the new distance (Fig. 19). And finally, standing close by, no longer able to see the whole edifice, a new surprise should attract the eye in the form of refined surface treatment (Fig. 20).

Is it the result of instinctive sureness if the designer has grasped the proper human scale, or that of knowledge, or does a balance of both account for it?

We know that the Indian architects first had to learn several crafts; then, in their forties, before they were permitted to build a temple, priests gave them secret training in mathematics. I wonder whether they had a science of vision. They certainly did not shrink from complicated working processes in order to achieve a desired optical effect. For instance, the mitre lines of their richly molded cornices do not simply run parallel, as in Western architecture, but they meet in a distant vanishing point. This tapering off creates an optical illusion of greater depth and more impressive scale (Figs. 21-22).

For the same reasons, Iktinos, the designer of the Parthenon, which represents the culmination of perfection and subtlety in Western design, inclined its columns slightly towards the center axis of the building and delicately curved all its horizontal lines to compensate for the optical illusion of concavity; for a long, straight, and horizontal line appears to cave in at its center because of the curvature of our retina. This distorts and weakens the effect. In order to counteract this illusion, the plinth of the Parthenon was raised four inches higher at its center than at its ends (Fig. 23). It is evident that the base was purposely built this way, for it stands on solid rock and its vertical joints are still very tight today, and no settling could have displaced its original lines. Here intuition and

Fig. 22. Bernini's *Scala Regia*

Fig. 23

Fig. 21. Left: Indian cornice

Right: Baroque cornice

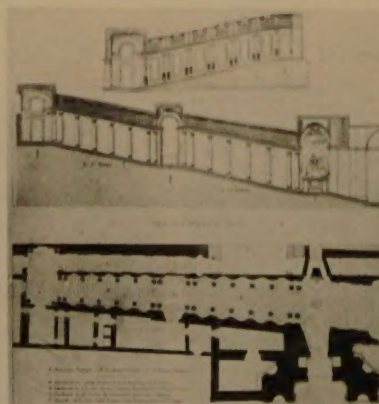
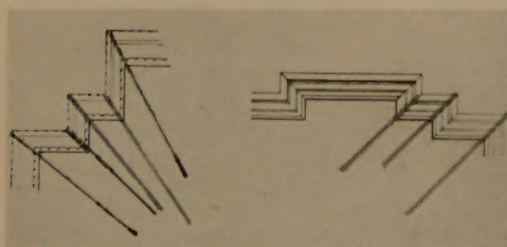




Fig. 24. By Balla, Italian Futurist

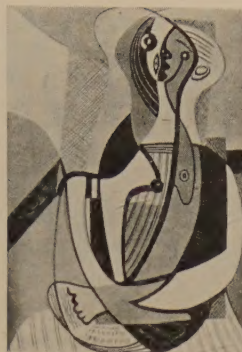


Fig. 25

intellect joined to triumph over the natural deficiencies of human vision.

These selected examples characterize the elements which form the language of design. What do we know about the relations of these elements in "space"? Many of us designers still live innocently in a static three-dimensional world of Newtonian conception which has long since collapsed. Philosophers and scientists have replaced that static conception by a dynamic picture of relativity. In today's design terminology this profound change has been acknowledged by what we call "time-space" relations. Science has discovered the relativity of all human values and that they are in constant flux.

Accordingly, the element of time, introduced as a new fourth dimension, begins to penetrate human thought and creation.

THE NEED FOR CHANGE

This shift in the basic concept of our world from static space to continuously changing relations engages our mental and emotional faculties of perception. Now we understand the endeavors of futurists and cubists who first tried to seize the magic of the fourth dimension of time by depicting motion in space (Fig. 24). In a picture by Picasso the profile and front of a face is depicted; a sequence of aspects is shown simultaneously (Fig. 25). Why? This element of time, apparent in modern art and design, evidently increases the intensity of the spectator's reactions. The designer and the artist seek to create new and stimulating sensations which will make us more receptive and more active.

For it is a fact that a human being needs frequently changing impressions in order to keep his receptive abilities alert. Unchanging conditions, perfect as they may be, have a dulling and lulling effect. To give a trivial example: A whole day's

travel in an air-conditioned Pullman car of evenly adjusted temperature, air velocity, and humidity makes us uneasy. Even if it is a very hot day we like to step out at a station, seeking the contrast of less comfortable conditions, for this will enable us to enjoy again the comfortable air conditioning back in the car. Our functions of adaptation have called for a contrast.

This need for change becomes very evident when we compare the psychological effects of daylight with those of artificial light. Recently I came across this statement in the Illuminating Engineering Society's "Report of the Committee on Art Gallery Lighting": "Today any interior [museum] gallery can be artificially lighted to better effect than is possible by daylight; and, in addition, it can always reveal each item in its best aspect, which is only a *fleeting occurrence* under natural lighting." A fleeting occurrence! Here, I believe, is the fallacy; for the best available artificial light trying to bring out all the advantages of an exhibit is, nevertheless, static. It does not change. Natural light, as it changes continuously, is alive and dynamic. The "fleeting occurrence" caused by the change of light is just what we need, for every object seen in the contrast of changing daylight gives a different impression each time.

For instance, remember the wondrous surprise in a cathedral when a sunbeam, shining through the stained glass window wanders slowly through the twilight of the nave and suddenly hits the altarpiece (Fig. 26). What an elation for the beholder in spite of experiencing only a "fleeting occurrence"!

One day we may have at our disposal man-made moving sunlight to be used at will, varying in quantity, intensity, and color. However, as long as artificial light cannot yet fully comply with our requirements, I believe that we should not exclude the dynamic qualities of daylight as supplement to artificial lighting wherever it is feasible because it satisfies our need for change.

It is evident that motion in space, or the *illusion* of motion in space produced by the artist's magic, is becoming an increasingly powerful stimulant in contemporary works of architecture, sculpture, painting, and design.

In architecture today there is a preference for transparency, achieved through large areas of glass and through undercutting and opening parts of the building. This transparency aims at producing the illusion of a floating continuity of space. The buildings seem to hover, space seems to move in and out (Fig. 27). Sections of the infinite outdoor space become part of an architectural space composition which does not stop at the enclosing walls, as in past styles, but is carried beyond the building into its surroundings. Space is in motion (Fig. 28).

Fig. 26. St. Peter's

Fig. 27. Bauhaus by Gropius



Fig. 28. Poissy house by Le Corbusier



COMMON DENOMINATOR FOR DESIGN

It is up to the educators in design to bring new order into the findings of philosophy and science. A basic philosophy of design needs first of all a denominator common to all. The initial groundwork in the formulation of a language of design has been done by the *Bauhaus*, by LeCorbusier and Ozenfant in *L'Esprit nouveau*, by Moholy-Nagy in his "The New Vision" and "Vision in Motion," by the teachings of Josef Albers, by Kepes's "Language of Vision," by Herbert Read's "Education Through Art," by the research of the Dartmouth Eye Institute, and by others in these and related fields.

Will we succeed in establishing an optical "counterpoint," used and understood by all, as an objective common denominator of design? This can, of course, never become a recipe or a substitute for art. Intellectual art is sterile, and no work of art can be greater than its creator. The intuitive directness, the short cut of the brilliant mind, is ever needed to create profound art. But a counterpoint would provide the impersonal basis as a prerequisite for general understanding and would serve as the controlling agent within the creative act.

In music a composer is bound to use the musical counterpoint to make his composition understood. Bach's well-tempered clavichord, our conventional system of counterpoint, serves as the common key for all who speak in musical terms. Within the framework of only twelve notes, the greatest music has been created. Limitation obviously makes the creative mind inventive.

In architecture the "golden mean," the "modules" of the Greeks, the "triangulation" of the Gothic builders suggest that optical counterpoints also have existed in the past, serving as a common denominator for the working teams of early builders (Fig. 29).

Today after a long, chaotic period of *l'art pour l'art*—so utterly unrelated to the collective life of man—a new language of vision is slowly replacing individualistic terms like "taste" or "feeling" with terms of objective validity. Based on biological facts—both physical and psychological, as we have seen—it seeks to represent the impersonal cumulative experience of successive generations.

At least we are able today to feed the creative instinct of a designer with the knowledge of visual facts, such as those phenomena of optical illusion, of material and abstract space, of light and shade, of color, of scale; facts instead of arbitrary, subjective whims and fancies or formulas long since stale.

But, the reader may argue, will not the trend towards a common denominator imply the danger of a new academism. Alexander Pope, the English eighteenth-century poet, himself a champion of classical architecture, sensed this danger of human inertia and he warned:

"Yet shall, my Lord, your just, your noble rules
Fill half the land with imitating fools."

But is it not up to us to avoid a relapse into academic sterility; do we not long for a new order, since such tremendous forces are loose in this present crisis of humanity? Order can be created only by all of us together or not at all, and education has to lead the way in finding the common bond. A common language of visual communication would give the artist and designer a frame of solidarity for his spontaneous expression in art; it would free him from the sad isolation from which he is suffering at present. The French painter Braque once said: "Give me a branch to lean on and I will sing like a bird." It is certainly nonsensical to interpret the approach of the

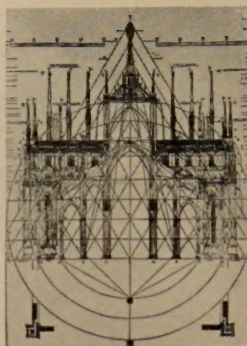


Fig. 29. Gothic scaffolding of reference

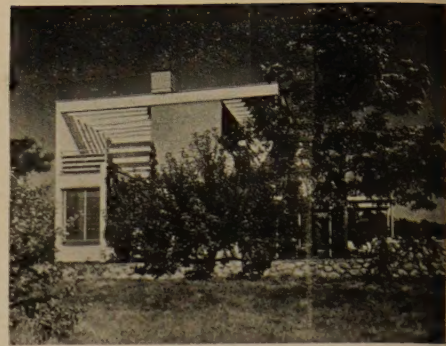


Fig. 30. The residence of Walter Gropius in Lincoln, Massachusetts

modern designer as merely a rational one. The logic implied in a design is only a part of its complex process. The philosophy of the modern pioneers has emphatically stressed the need for emotional satisfaction from good design. Beyond the fulfilment of its practical purpose by human intellect and calculation, design is to be the product of human desire and passion (Fig. 30).

SOCIAL URGE

If that is true, is it not apparent that the designer needs an inexhaustible source of stimulation in his search for the display of the grand and the beautiful? Where is such a source? Creative imagination seems to gain strength from moral devotion. The artist anticipating the future finds inspiration from new social ideas for the betterment of human environment and for a more highly integrated community. Understanding the social necessities of civilized life is evidently the most desirable condition for good design. If a designer is not imbued with a passion to search for better solutions, if he thinks in terms of how to earn his livelihood only, he is sunk as an artist. Only if he desires to create a relevant contribution, born of his own thinking and imagining, can he gather strength to act as the unifying co-ordinator of the many who build up a new environment. Thus he needs to be bold! He must see his problems big. For good design embraces all of life through constructive thought, including everything that could enrich its pattern.

This social urge then, as we might call it, should be the omnipresent stimulant of design. For knowledge of scientific facts, skill in construction, in draftsmanship, in representation, much as they are needed, are but auxiliary implements of the designer in expressing the all-important social end of his creative effort. Without such spiritual tendency his stature as a responsible man and citizen cannot reach maturity. In short, good design is not only a mental affair, it must be fired by emotion—to stir the heart.

But are we willing to give the artist and designer his proper place in society?

A comparison of the ranking orders of professional reputation in various countries is very revealing. In China, one of the oldest civilizations, the artist and the scholar rank first; next come the farmer and the businessman; and the soldier ranks last. In our country, no doubt the businessman is top-ranking and the scholar and the artist are far down on the list. This cannot be a good setting for a future culture. The businessman certainly can lead a society of expediency, but culture needs the spiritual leadership of the artist, the poet, the thinker.

Education must take a creative attitude. If the intuitive and inventive faculties of the coming generations will be stimulated through "learning by making and doing" in addition to our common, intellectual book learning, American culture will grow.

MORRIS GRAVES

BY DUNCAN PHILLIPS

MORRIS GRAVES was granted a Guggenheim Fellowship to study and paint in Japan. In his application he stated his desire "to communicate as an artist with Japanese artists, ascertaining the mutual progress of Orient and Occident in understanding the painter's power to reveal world unity." He wrote of his hope of interpreting the "degree and quality" of unifying elements in the meeting of traditions commonly supposed to be so alien as to be forever separate. In endorsing his application I was eager to express my belief that Graves is not only one of the most original and inspired of our younger

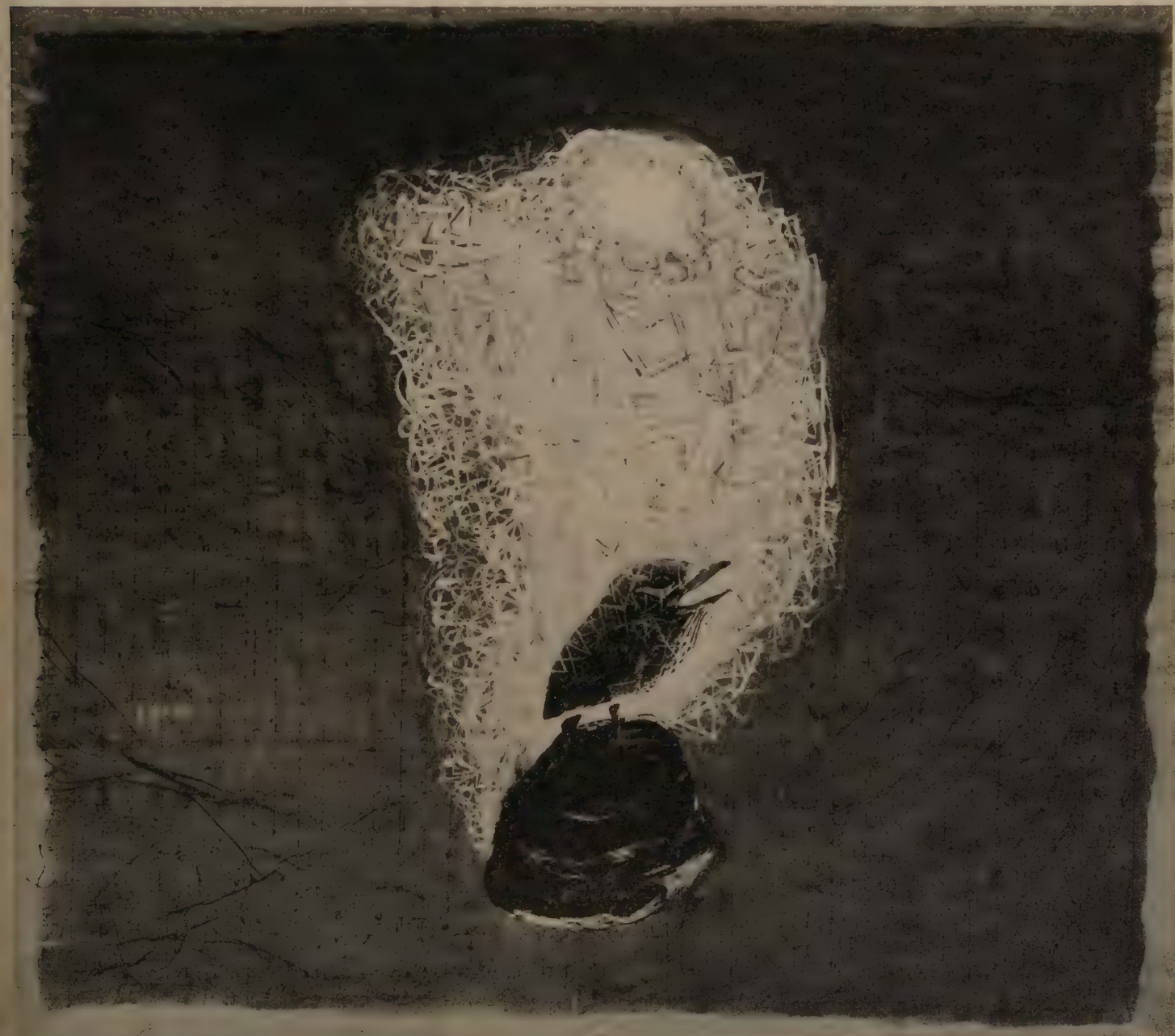
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DUNCAN PHILLIPS IS BOTH COLLECTOR AND CRITIC. HE HAS BEEN CLOSELY ASSOCIATED WITH THE DEVELOPMENT OF MODERN PAINTING.

American artists but that he is one of the very few who offset the too prevalent impression that "Western painting is an adjunct of objective material existence." Better than any other American he could reveal to the Far East that we of the Western world also have our mystics who feel, in contemplation of nature, the relation of man's life to the poetry and the meaning of all life. Unfortunately Graves never got to Japan. Stopped at Honolulu because the occupying authority would not grant him permission to enter the islands, he returned to the West Coast where he is now painting.

Graves was born in Fox Valley, Oregon, in 1910. His family had been homesteading a claim there, but after a year they were back in their home town of Seattle. From the time Morris was seven until his second year in high school he and his parents and the six other children lived at Richmond Beach, a neighboring town. The Pacific Ocean called to the boy to explore its distant wonders. As a cadet on American Mail Line steamers sailing from Seattle he made three trips to the Orient,

Morris Graves, BIRD SINGING IN THE MOONLIGHT, 1938-39, gouache and water color, 26 3/4 x 30 1/8", Collection of Museum of Modern Art





Morris Graves, WOUNDED GULL # 2, 1943, tempera, 27 x 30³/₄", Collection of Mr. John S. Newberry, Grosse Pointe, Michigan

receiving formative impressions in the Hawaiian Islands, Japan, and China. His schooling had been so often interrupted by his voyages that he was persuaded to finish high school at Beaumont, Texas, where he had stopped to visit an aunt on his way to Mexico. It is interesting to learn that he edited the school Annual and decorated it with bird motifs. It was in Texas that he had his first instruction in painting and he showed promise both in oil and water color.

Returning to the Northwest he drew fir trees, birds, and animals. The beautiful Moor Swan of the Seattle Museum dates from this early period, and in 1933 it won for him a one-hundred-dollar prize and a studio shared with his sister and several artist friends. A Seattle group made up a fund which financed painting expeditions to picturesque parts of Oregon. His landscapes in oil were, I am told, heavy, moody, and dark. There were also experiments in wax encaustic over tempera.

Although exhibited in the West, Graves was unknown to Eastern cities until the exhibition at the Museum of Modern Art in New York in 1942, entitled *Eighteen Artists from Nine States*. Of the eighteen, most of them like himself W.P.A. dis-

coveries, Graves was the sensation of the show. By this time he had matured his style under the combined influences of Far Eastern art in the Seattle Museum and the curiously vibrant technic of his West Coast friend Mark Tobey, who used a Chinese brush and tempera colors with an originality proving to Graves that such a style need not be even an Oriental reference. When success came to him in New York, his hope was confirmed that he could make brush drawings revealing his long study of the Orientals without being considered a mere imitator.

The war interrupted his projects. He was drafted but ultimately released as a conscientious objector. The spiritual anguish stirred in him by this time of trial and soul searching found an outlet in his Chalice and Purification series, and later in his "birds of the inner eye" and his wounded gulls.

When we discovered Morris Graves at the Museum of Modern Art, and he became a national celebrity, it was the immediate impact of an original genius. It was announced that he had been to China and Japan and that he had studied Chinese and Japanese art most intensively at Seattle. Clearly he derived from such Oriental sources. And yet, in spite of the widespread



Morris Graves, LITTLE-KNOWN BIRD OF THE INNER EYE, 1941, gouache, 21 $\frac{3}{4}$ x 36 $\frac{5}{8}$ ", Collection of the Museum of Modern Art

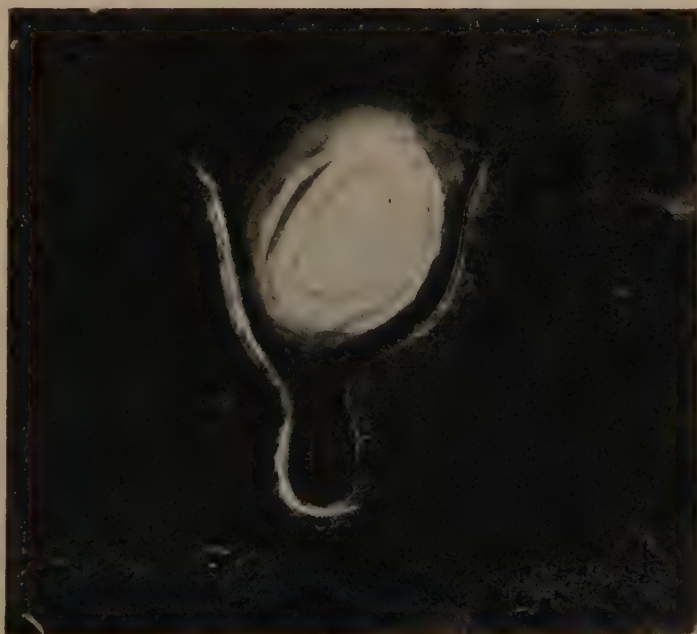
preconception that Western painting in the Eastern spirit and technic is no more authentic and acceptable than Chinese or Japanese painting in modern French, English, and American idioms, Graves encountered little emphasis upon and no disapproval of his obvious Far Eastern derivation. What was noted was the originality of his vision, the power and breadth of his drawing even on delicate paper, the inventive magic of his calligraphic expressionism in details, and the revelation of an inner life for which a haunting and compassionate symbolical imagery had been conceived in the most subtle correspondence. These were indeed equivalents of a quintessential deism which could be as true of an American as of a Japanese. The nature study and the compassion too were universal rather than Oriental. And such reflection was long overdue.

Whether Graves triumphed in spite of his Orientalism or precisely because he broke down a barrier which should never have inhibited Western artists—this may still be uncertain. The calligraphic expressionism to which I have referred and an obscure fantasy in a few drawings to which only the subconscious mind might have held the key, such deviations from the normal were of our period, in the movement known as surrealism. Now Graves has written that he dislikes surrealism and does not want to be identified with it. Nevertheless he was included, during the years following his first New York acclaim, in exhibitions of practitioners of that school and also of neo-romanticists and abstractionists. This is indicative of a lingering prejudice against Eastern influence upon Western artists as well as of a lazy tendency to assign successful artists to fashionable categories.

In the summer of 1946 three of his finest works were shown in the American Exhibition at the Tate Gallery in London, and he was one of the most admired of the living exhibitors. Again his Oriental brush drawings and composition were not as much

noted as were his intimate symbolism and his inventive virtuosity. One British critic called him the American Paul Klee, and no one thought that was a strange thing to say, although Klee's mind was as different from that of Graves as the minds of the neo-romantics and surrealists with whom he had previously been herded. The secret of his success and of its stress on his personal expression of a complex inwardness instead of upon his acknowledged reverence for ancient Chinese esthetics and philosophy, the added meaning of his being mentioned

CHALICE, 1942, gouache, 27 x 29 $\frac{3}{4}$ ", Phillips Memorial Gallery



with Klee may be that both were recognized as among the first important artists to fuse the minds of Orient and Occident, putting into the melting pot only what profited them in each in order to convey their poignant commentary on the crucial period through which we are passing.

"The time is here," says F. S. C. Northrup in *The Meeting of East and West*, "when we must learn how to combine Oriental and Occidental values with a breaking away from each tradition and a purpose to relate the compatible elements by enlarging the ideals of each to include those of the other so that they reinforce, sustain and enrich each other." That is exactly what Morris Graves has done and hopes to keep on doing. In Dr. Northrup's thesis art has alternative functions: to give free play both to the esthetic component of man's nature, which in the East is also the philosophical and religious part of him, and to the theoretic component—to his intellectual faculty, his conceptual explorations of time and space, his experimental physics and psychology, his encouragement of individuality, and his exhilaration in a dynamic universe in which mind is never passive. The esthetic component in man's nature has no need of cerebration since "the great spirit of the universe" can be immediately sensed and self can be lost in it, merged in "the all embracing continuum" which is nature in its "aesthetic immediacy." Within this meditative calm there is a great compassion for every living creature.

Art in the Far East delights in these qualitative evidences of variations within the great tradition yet knows that they are as transitory as are our sensations and introspections. What is far more important because it is for all time is that "all-embracing continuity" in which there is no distinction between subjective and objective since Deity is in everything.

Now Morris Graves thinks of himself as a Western exemplar of the esthetic component, spiritually realized only in the Far East, yet available to us of the West whenever we care to avail ourselves of any part of its peace. Graves has written: "Western painting has all too often diminished the potent presence of nature's forms, spiritually realized, by taking them out of their spatial context, in other words out of the mind's environment, and re-stating them with inventive purpose. We need art to guide our journey from partial to full consciousness. I have attained to the conviction that it is my purpose through creative painting to convey to man that he has the ability for instantaneous as well as for his usual evolutionary knowledge of his cosmic significance. I seek for painting that miraculous union where the Seer and the Seen are one. The image language of creative art can reveal the illumination within the world-soul—a language free from the barriers of natural tongues." All this and much more of the same sort of exalted deism pervades the mind of Morris Graves, and it persuades him that he is more of an Oriental in his thought than he may actually be.

Let us see what appears to be the essence of his art. Surely the introspective imagery of wild life in the elements reveals the man himself in his art, and the images are concepts, and they are commentary. He would not be an artist who captivates the West today were it not for the almost subconscious intuitions and the personal complexities of an inner life symbolized, so far as I know, as it has never been before. Despite his genuine feeling of cosmic immersion and oneness with all life his compassion and his symbolism are profoundly Occidental. It is his own West that has given him the freedom to explore the Eastern mind and to match his own mind with it and to discover that in him the East and West are compatible. What

better ambassador of good will and understanding could we have sent to an Oriental country which we have just conquered in war and which is still under military occupation?

If Paul Klee invokes the spell of the East from the viewpoint of a cultivated, whimsical, witty, and melancholy Western painter and philosopher, paying tribute from a great distance, Morris Graves feels a true kinship to the Taoists and the Buddhists. Both artists deal in conceptions. The difference is not in kind but in degree. In Klee the theoretic component is far more compelling than the esthetic; in Graves there is no theory at all and a great deal of cosmic awareness, yet he remains an intense individualist and more passionate in his protest than serene in his passive acceptance.

Although he combines qualities of East and West and has a Western mind steeped in Eastern philosophy, he is most undeniably a citizen of that inner world of mysticism which, through the centuries, draws together a universal brotherhood. If I understand him correctly Graves is seeking, by expanding his consciousness of man's oneness with all that lives and dies, to symbolize the fate of man through the fate of birds. He is moved by the wonderful strangeness of our universal consciousness at the edge of night, on the tides of infinity. He sees in human restlessness and spiritual searching a kinship to bird migrations. In a world at war he brooded on the perpetual battle in nature, on the struggle of beings meant to be free, destined to be the prey of the killer.

Graves knows his birds—knows the characters among them. He is familiar with the sardonic owl, the moon-crazed crow, the mighty eagle, and the night spy, all-seeing eye and stealthy tread in the green wood's protective dimness. His heart has gone out to the scampering sanderlings on the beach, the fluttering young plovers in the shallows, the merry scoters shooting the rapids of the surf. He has felt vicariously the pangs of approaching death at the imagined sight of the old gull who with twisted plumage and shattered wings staggers on or sinks at last into his world of boundless sea and sky gone black. Perhaps in those later birds there is less of divine madness than in the earlier, cave-dwelling, "little-known birds of the inner eye." Or the Blind Bird—could we ever forget him?—perched on a tumult of white lines diagramming perilous sounds. Such symbols are used to show birds as sharing human fears.

It was Mark Tobey who persuaded Graves to commit his visionary perceptions to thinnest tissue which could be made potent with the force of a mysticism touched with genius. One feels a solicitude for the survival of such precious, already crinkled papers. Yet it is as it had to be, for this phase of his work at least. In no other medium, in no other way could the artist have expressed what he had to say about the brevity and insecurity of life.

He is seldom literary, not even in the supernatural blacks and whites of his Chalice. What Graves has to tell is of what he has seen with the eyes of his mind. His inspired drawing and design, his fine placements and measures in a space which is ever more spiritual than pictorial—these technical distinctions are worthy of comparison with great Chinese and Japanese nature painting. In Japan he might have helped immeasurably in bridging the gap between Eastern and Western art and thought. He is our American mystic. As a poet painter he haunts our minds and senses like night sounds in a great stillness. He makes us more aware of our mystery and meaning. His art may be prophetic of a trend to world unity which, if it develops, will hasten man's destiny of spiritual evolution.

THE FOLLOWERS OF WILLIAM BLAKE

BY ROBIN IRNSIDE

THE genius of William Blake was hardly recognized in his generation. Fifty years after he had departed in a burst of song to the supernatural regions, with whose lineaments he was already familiar, his posthumous glory was still in germ. The faith in him of a small minority, however enthusiastic, was too weak to envisage the future authority of what we may now describe as his Word. The effulgence which today streams upon us from everything he wrote and painted is a twentieth-century phenomenon. Rossetti had not scrupled, as an editor, to tamper with his prosody, and it had not occurred to Matthew Arnold to include him in his list of the great English poets. During his life-time, admiration outside his immediate circle may have reached its peak in the elegant drawing room of the blue-stocking, Mrs. Mathew, where Blake as a youth is reported to have sung his ineffable lyrics to an applauding audience.

But, intimately, obscurely, and unnoticed by the public, there gathered around him in old age a band of adepts for whom his divinatorial utterance sounded with all the splendor that posterity has acclaimed. In 1818, at the age of sixty-one, he was introduced to John Linnell, then still in his twenties. Linnell was a rising portrait and landscape painter; he was also, though his work at first sight would not suggest it, a man of fierce and eccentric religious convictions which were reflected in the patriarchal, almost biblical atmosphere that pervaded his family circle. Blake's much less conventional, much more aspiring, spirit aroused and held his admiration and affection; and it was indirectly through his agency that was formed the little seminary of disciples whose brief magniloquence and enduring veneration illumined Blake's declining life. In 1824, he introduced to Blake the nineteen-year-old painter, Samuel Palmer, on whose childhood Milton and the traditions of high Anglicanism had mingled their influences. Not long afterwards, Edward Calvert made acquaintance with the poet through a business connection with the stockbroker, John Giles, a cousin and admirer of Palmer. Calvert had left the Navy in 1820, at the age of 21, drawn by a mystic appreciation of rustic life as

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ROBIN IRNSIDE IS AN ENGLISH CRITIC WHO HAS BEEN MAKING A STUDY OF THE RELATION OF ENGLISH PAINTING AND LITERATURE.

he had known it in his native Devonshire and by an irresistible desire to become a painter. It was through him that George Richmond, who had been admitted to the Royal Academy schools at the age of fifteen, became in his sixteenth year the youngest of the belated company of Blake's disciples. The only other painters to feel the spell of this allegiance were Henry Walter (1799-1849), and Francis Oliver Finch (1802-1862) whose religious beliefs were as personal as Linnell's and more experimental.

Discipleship is the appropriate term for the sentiment of transfused tenderness and awe with which each member of the group responded to the geniality and majesty of Blake's character. It was a sentiment that produced among them a moment of spiritual union. Blake, who was passionately both a seer and an artist, generated among his followers an emotional tension that derived its rigor from that uneasy combination of religious revivalism and sensuality, which is perhaps a peculiar feature of English romantic art. The level of intensity at which the art of the PreRaphaelites wavered for a few years must be partly attributed to the same cause; and the melancholy which finally dislocated the mind of the inadequately known Victorian Romantic, James Smetham (1821-1889), may have been due to an imperfect reconciliation of the freedoms of the artistic imagination with the forbidding fervors of the Methodist faith. But the revivalism that inspired the disciples of Blake was not the by-product of any organized religion; it was prepared to exalt with one voice the pastoral virtues of the ancient Israelites and the rustic simplicities of the reign of Saturn.

The religious bucolicism that was a feature of their art was cradled in the village of Shoreham, in Kent, where Palmer went to live in 1826. Here Calvert, Richmond, Finch, and John Giles were visitors; Blake is known to have joined them on at least one occasion. In this secluded spot, where the shepherd and the husbandman repeated their tasks in a manner that still linked them with their forbears in the Old Testament or classical mythology, the talents of the group flourished with a force and ferment which declined as age crept upon them and, in Richmond's case, vanished altogether. For the moment, however, they were in a state of communal ecstasy, producing their

Edward Calvert, THE BRIDE (left), engraving, and THE CIDER FEAST, wood engraving, both youthful works, from the Tate Gallery.





William Blake, illustrations to the ECLOGUES of Virgil, wood engravings, from the Tate Gallery

little pictures heedless alike of sales or celebrity. At night, their enthusiasm triumphing over their industry, they issued forth into the moonlit cornfields and there released their spirit in songs and declamations that continued sometimes until sunrise.

The works in which this spirit has been fragmentarily preserved for us, and it is only in the pictures of Calvert and Palmer that we may truly feel it, owe their religious ardor to the influence of Blake; but the bucolic sentiments which they illustrate with so much emphasis cannot be ascribed to the same source. Blake was the protagonist of a natural religion only in the sense that the fulness of his faith was founded on the instinctual mobility of his myriad sympathies and not upon the dispensations of an established church; but it was not a faith that found nourishment in the beauty of nature. Blake was borne aloft by it into the supernal atmosphere that he has symbolized in his art. Neither Calvert nor Palmer was disposed to follow him in this course among the stars. Their imaginations were not chained to the empyrean nor deadened, as was Blake's, by the contemplation of natural objects. They were idealists, but they conceived their ideal in terms of the world about them. Calvert declared that in the kingdom of the imagination the ideal must ever be faithful to the general laws of nature. Palmer loved nature unctuously, excessively; and

his Shoreham landscapes have an unrealistic potency, because his very love charmed "the truthfulness of eternal laws into a guise they never wore before." The ideal to which both aspired and to which their pictures continually appeal was that of a golden age upon this earth. The gardens of heaven itself, in their eyes, wore the aspect of the world. In their art, the natural man rose up against the spiritual man with a vision that sprang from the soil. Mr. Geoffrey Grigson, the author of a forthcoming biography of Palmer, has suggested that Palmer's vision of 'the terrestrial as the image of the celestial' may have owed something to the ideas of Jakob Boehme. The primitive, arcadian existence they evoked was not less antithetical to the swiftly moving drama that rocked the firmament of Blake's dreams. Their landscape is still, and their figures, for the most part, are inert, or accomplish with measured gestures the immemorial tasks that sufficed for their pastoral existence. The convulsive actions of Blake's characters, their desperate passions, are often too explicit to exercise the imagination beyond the limits of the crisis which provoked them. The art of Palmer and Calvert mirrors a world charged with sentiment, but one in which terrible and sublime events do not occur and whose pictorial reflection stimulates, rather than captures, the imagination. It is a world which echoes the poetical imprecision of the artists' spiritual yearnings. Its manifestations make no distinction between Christian and pagan felicities: Ruth moves through the same enchanted regions as the herdsmen of the Eclogues, and arcadian shepherds tend flocks of sheep portrayed as religiously as those of Christ's pasture.

Palmer's and Calvert's rapturous devotion to nature was innate, but it is possible that Linnell's influence helped to pre-

Samuel Palmer, HERDSMAN'S COTTAGE, etching, British Museum





Edward Calvert, ELEMENTAL LIFE, water color, a late work, from the Tate Gallery.

serve it from the fiery contagion of Blake's supernaturalism. Linnell was somewhat older than the other members of the group; at the moment of its foundation his talents were more professionalized than theirs, and the maternal earth had always been for him a token of divine benevolence. But though the study of nature to which Palmer and Calvert applied themselves was not a consequence of their discipleship, it was Blake's example that taught them how nature could be handled so as to express a spiritual conception. Blake was a lover of the idyllic, but the Eclogues of Virgil for which he produced a set of woodcut illustrations in 1821, for Dr. Thornton's edition, are not idyllic in a celestial, angelic sense as were so many of his own conceptions. The subject compelled him to bring his imagination down to earth, to infuse its peculiar intensity into cornfields, cottages, and sheepfolds. The disturbing pastoralism resulting from this constraint was the revered foundation on which Palmer and Calvert built up their individual styles.

The profound impression produced by the Virgil woodcuts is evident in nearly every surviving example of Calvert's early work. This work is largely engraved, and such prints as *The Sheep of His Pasture* and *The Return Home* reveal an open-hearted adoption of the bucolic manner that Blake had fleetingly evolved for the Eclogues. But the pastoralism of Calvert also had its esoteric features, its special accent, a kind of consuming tenderness that led him to dwell mysteriously upon the delights of physical love in the primitive retreats he imagined. His female figures, slightly draped, suggest a mood of bridal surrender; and the region they inhabit, much more completely realized than the Blake prototype, is adapted with its fruit-laden groves, streams, and beehives to an unbusied domestic felicity. The pagan elements in Calvert's imagination in the

Richmond, SHEPHERD, 1828, copper engraving, British Museum.





Samuel Palmer, THE BRIGHT CLOUD, sepia drawing, from the Tate Gallery. All the Palmers reproduced are of the Shoreham period.

end predominated; and we may already feel in looking at the early engravings that the rites of Eros, as he had depicted them in *The Chamber-Idyll*, are a more fitting culmination than any Christian thanksgiving for the unstrenuous labors of the day. Palmer's early landscapes are not less indebted to Blake's Virgil illustrations, but his reactions to the totality of Blake's character and achievement were more fanatical than Calvert's. Indeed, the Blake influence brought to the surface the intemperance of his own visionary faculty, so that we cannot point to quite the precise stylistic parallels with Blake as are to be found in Calvert's engravings, some of which are in the same medium and of approximately the same size as the Virgil illustrations. As a youth, Palmer's thoughts and feelings were all in the direction of excess; he is said to have believed in witchcraft; he implored the Holy Ghost for inspiration and struggled with the Devil. His Christian convictions did not hinder him from conceiving the beauty of nature as a token of the beauty of Paradise and, in his early pictures and drawings, he magnifies the sun and moon, inflates the clouds and the hills, and generally gilds the gold of nature as if his work were an invocation to its elements. Such fine designs as *The Bright Cloud* or *The Harvest Moon* strike us as acts of adoration; the moon he specially loved, and mostly at the hours of twilight when, as we may think on looking at his Shoreham nocturnes, it promised

an enveloping repose such as Selene bestowed upon Endymion or that gift of peace, as Palmer would have preferred to say, from 'Him without whose care vouchsafed no sparrow falleth to the ground.'

Blake died in 1826; but the ferment he had provoked in the souls of his two chief disciples was not stilled by his departure. The years of enthusiasm at Shoreham continued until 1837, when Palmer married Linnell's daughter and left England for Italy. We may conveniently date the dispersal of the disciples from this year and the dissolution of the intense emotional pressure that had hitherto sustained the work of Palmer and Calvert. As far as we know, the art of neither Henry Walter, whose subjects were mainly animals in landscape, nor Francis Oliver Finch, whose landscape compositions display a mood of faint, unvarying romance, was subject to the same productive strain. George Richmond, however, for a short period extending from 1825 to approximately 1828, was entirely at the mercy of Blake's example. His tempera painting *The Creation of Light* and his engraving *The Shepherd* are inspired imitations. Not only in the conception, in the anatomy of the figures, and in the landscape forms, but also in the details of handling, these works proclaim their dependence. But they are not deliberate pastiches or feeble copies; they reflect, however obscurely, the power as well as the manner of the master. Unhappily,



Calvert, A PRIMITIVE CITY (left), an early water color, and CULTURAL LIFE: THE GREEK TEMPLE, black chalk, late, British Museum.

Blake's influence did not excite in Richmond, as it had done in Calvert and Palmer, any imaginative vision of his own. In 1828, only two years after the death of Blake, Richmond visited Paris; the impressions he received there and in London of the style of art that seemed likely to prosper dispelled the aspirations of his boyhood, and he declined, pressed, doubtless, by the needs of his family, into a successful but indifferent portrait painter.

The fruitful ardor of Calvert and Palmer which Blake had done so much to set alight did not survive the breakup of the Shoreham circle, but it was replaced by a hardly less personal and still visionary frame of mind. Though the fire of their youth

went out, and though they never improved upon their early productions, they developed a subdued manner which remained the distinct manifestation of a spirituality to which they clung. As he grew older, Calvert's conception of a golden age of humanity crystallized into a romantic Hellenism. The serenity of his vision flowered. He gazed backwards into a still, sunlit country where the dryads hardly rustled the leaves and the authority of Pan was a halcyon influence. For Calvert, the idea of a Paradise created in the image of nature seemed most compatible with pagan beliefs. One might say that he embraced the myths of antiquity as a warrant for the ritualistic awe with which the circle of the seasons, the fertility of man and of the



George Richmond, CHRIST AND THE WOMAN OF SAMARIA, 1828, panel, from the Tate Gallery.



Palmer, COMING FROM EVENING CHURCH, oil, Tate Gallery.

earth inspired him. In 1844, he visited Greece and there evolved the terms in which to express the hush of happiness that enwrapped the mythic habitations of his fancy. A painting, *Arcadian Shepherds Moving Their Flocks at Dawn*, is one of the main results of this auspicious journey; but there survive also a number of sketches in oils that render more faithfully because less naturalistically the scenes regretfully evoked in his mind. These later works have nothing technically in common with the earlier engraving; the forms of the shepherds merge with their surroundings, and the details of the landscape are almost lost in a pervasive haze of faint, musical color. It was to the study of eloquence through colors that Calvert devoted the theoretic energies of the latter part of his life. And everywhere in this mediterranean Eden, the cottage of Blake's Eclogues has been replaced by the shimmering silhouette of a Doric temple.

Palmer's mature art was less single-minded than Calvert's. The two years that he spent in Italy must have somewhat confused his purposes. The requirements or the influence of his family induced him to consider the sales value of his work; and, as Mr. Geoffrey Grigson has shown, he lost much of that confidence in the excesses of his imagination which had been the impetus of his previous achievement. His later water color landscapes are full of the beauties and accomplishments that he had been taught by the dubious, overpowering lesson of Italy. But the spasmodic intrusion of bursts of disturbing,

exaggerated color reveal the survival, however tempered, of the early emotional attitude; and in a group of small etchings, made in 1850, the artist recovered much of its unction, though little of its force. *The Herdsman's Cottage*, for example, and *Christmas* are devotional idylls in the Shoreham vein; tender, intricate, naturalistic, they are lit by a setting sun whose palliated rays are a divine blandishment; but the noble fever, the expressive distortions of the Shoreham designs have gone. Towards the end of his life, Palmer applied himself to the task of translating and illustrating Virgil's Eclogues. Naturally enough, the existing designs are an echo, the last, muffled, reverberation, of the Æolian strains that Blake's example had drawn from him as a youth. But they recall the Shoreham period too dimly to detain us, only clearly enough to confirm our admiration of that generative moment.

It was a moment which, amid the throes of modern living, has come to have a special relevance. The youthful art of Palmer, the most strongly gifted of Blake's followers—to whom, as to Blake, the aspirations of man seemed then as pressingly in need of salvage from his environment as they are today—exercises an infectious authority upon the present generation of imaginative painters in England. To look upon the landscape as a mirror of human emotions, even to extract from it a comment upon the human condition has been, in however vague a way, a fruitful tendency of the contemporary English school; and Palmer's peculiar molding of landscape forms to match the uprising of his spirit has been copied by young painters. His art is more generally honored today than at any previous time; and it now seems certain that the brief and early climax of his powers and of Calvert's is also a climax, though unheeded in its own day, in the evolution of English Romanticism.

Samuel Palmer, CHRISTMAS, ca. 1850, etching, British Museum.



CHARLES WIMAR: INDIAN FRONTIER ARTIST

BY PERRY T. RATHBONE

THE past fifteen years have witnessed an expanding interest in nineteenth-century American art that has inevitably brought to light a crowd of unknown or half-forgotten painters. This steady rediscovery has now added so many random chapters to the artistic history of the era that the whole story needs to be rewritten in order to clarify our knowledge of it. One such chapter concerns the life and career of Charles Wimar of St. Louis, a painter of what may be called the Indian frontier.

It is now more than a hundred years since Wimar arrived at his adopted home from Germany, an immigrant lad of fifteen. Since his premature death at the age of thirty-four, his reputation has known the vicissitudes of an inconstant popular taste and the unpredictable drift of public interest. For a generation his local renown as the most accomplished portrayer of the American Indian remained undimmed. But from the 'nineties onward, even in the city that was his home, his name and his exceptional art gradually lost their lustre; what little was known of him to the rest of the country was soon forgotten. Charles Wimar has suffered an uncommon neglect. His name is a rarity in the literature of art. He was the youngest of the first generation of Indian painters, Catlin, Eastman, Miller, and Stanley, all of whom are widely known; yet none of them is the equal of Wimar in the authenticity of their record and the command of their craft, nor in imaginative power.

Wimar's *oeuvre* is not large. Some fifty to sixty paintings, including numerous portraits, were recorded forty years ago as his life's work. In addition there are many sketches, a number of them in oil, and his last work, the now ruined mural compositions of the dome of the Old Courthouse in St. Louis.

Charles Wimar was born in the town of Siegburg, near Bonn, in western Germany, February 20, 1828, and died in St. Louis, November 28, 1862. Only fifteen years of his short life were spent in America, and yet the greater part of his artistic career was devoted to that most American of subjects—the Indian. Little is known of his childhood in Germany except that as a small boy he showed an aptitude for drawing and a consequent distaste for the schoolroom, finding his slate more suitable for sketching than for sums. Earlier than the usual boyish artist, he took an interest in nature and made drawings of the countryside near his picturesque birthplace. At the age of ten he attempted water color.

Before Karl Ferdinand—for so he was christened—was seven years old his father had died, and his mother had married Matthias Becker, presumably a fellow Siegburger, and the little family had moved down the Rhine to Cologne. In 1839 Matthias Becker, now the father of four children, decided to cast his lot in America and establish a new home for his family. Accordingly he set out for St. Louis which already had a considerable German population and promised to be congenial. By 1843 he was ready for his family to join him, and in that year Mrs. Becker, her four Becker children, young Wimar, aged fifteen, and a cousin made the long journey from the Rhineland to St. Louis.

Matthias Becker had established himself as the keeper of his

own public house and beer garden. For Wimar it was important that his new home happened to be situated near the favorite camping ground of the Indians. The place was situated on the outskirts of the city, and the Becker house, where hospitality was the business of the day, was naturally the kind of place where whites and Indians freely came and went.

St. Louis, since the middle of the eighteenth century, had been the focal point of the fur trade with the vast territory to the north and west. It was still a frontier town and the headquarters of the American Fur Company. In the 'forties, crowds of Indians continued to come to St. Louis to exchange their animal skins for the white man's commodities. If Wimar was like other German boys, his imagination was already peopled with the Indians of Cooper who were as widely known in Germany as in America. For a boy of his age, one can easily imagine the thrill of coming from a conventional, restricted life in a small German town to a place where real Indians pitched their tents and lit their fires virtually at his doorstep. It was natural that Wimar should have made friends with them. Diffident by nature and ignorant of the language of his new country, he shied away from American boys. But he tramped the woods with the Indians, absorbed their knowledge of nature, and came to know intimately the habits and character of the redskin, his raiment, his weapons, and ornaments.

In 1845, two years after the family had settled in St. Louis, it became necessary for Wimar, the oldest son, to support himself. If we can rely upon family tradition, Wimar had already attempted painting in oil, using as subject matter enlargements from popular prints of Italian *banditti*. These pictures are naive in conception and crude in technique; but they are not without interest as evidence of Wimar's early romantic concern with the exotic and unconventional which was later to be expressed by his preoccupation with the American savage. Since it was Wimar's preference to enter a painter's shop, his stepfather apprenticed him to one Leon de Pomarede. This versatile individual plied the trade of a "fresco" artist and decorator; he even ornamented the sides of prairie schooners, those picturesque symbols of American expansion which were daily rumbling westward out of St. Louis. Wimar remained with his kindly, charitable teacher for four years.

In 1849, Pomarede, inspired by the enthusiasm with which the first of the giant panoramas of the Mississippi had been received, decided to embark upon a similar enterprise. Taking Wimar with him as assistant, the two artists journeyed up the river by steamboat to the Falls of St. Anthony to paint the Mississippi from the beginning of its navigable water to its confluence with the Ohio. The long trip afforded Wimar a leisurely first view of the huge, sparsely settled country, the wide horizons, and the roving bands of Indians that later in the Far West were to be the chief inspiration of his painting.

Then, in Wimar's absence from St. Louis, an event took place that for its remote improbability might have been lifted from a romantic novel of the time: he fell heir to a small fortune. It was bequeathed to him by a Polish traveler, a stranger who had been befriended by Wimar's parents, and was sympathetic to the boy's ambition to study abroad and become an artist. Although, sadly, the legacy never materialized due to legal

PERRY RATHBONE IS DIRECTOR OF THE CITY ART MUSEUM OF ST. LOUIS. HE KNOWS THE TRADITIONS OF THE COUNTRY WIMAR PAINTED.



Charles F. Wimar (1828-1862), *INDIANS APPROACHING FORT BENTON*, 24 x 48", Collection of Washington University, St. Louis.

complications, no doubt it was the promise of it that made such an undertaking seem possible to Wimar.

It was probably early in the year 1852 that Wimar set off for Europe. That he should have been attracted first of all to Düsseldorf was entirely natural. Doubtless he hoped to complete his studies in Munich and Paris; but he almost certainly would not have considered enrolling in any European academy to the exclusion of Düsseldorf. The Academy was world famous at the time; it was presided over by the most admired artists of the day; it was a mecca for students from both Europe and America. Wimar's German background need hardly have been an added inducement.

The Academy at Düsseldorf was a monument of German system and thoroughness. Wilhelm Schadow, its first great director, had reorganized instruction by dividing the classes into three distinct sections: elementary, preparatory, and finishing. By these rigorous stages his pupils climbed the ladder of technical perfection. They acquired an abiding respect for truth to nature, an absorption with factual detail, and a hardness of drawing that stamps most of the work the school produced. The ambition of the Director was to restore to painting the monumental character it had enjoyed in former times. To this end paintings on a large scale and subjects of a heroic, historical, or nationalistic kind were encouraged. The results, while impressive in the thoroughness of their "finish," were apt to be dry and labored, and the insistence upon subject matter often led to pedantry and sentimentality.

Wimar was not beyond these pitfalls. But with the instruction afforded him under the German-American Emanuel Leutze, his student work showed a steady advance in his command of drawing and composition and his ability to render dramatic action. The natural inclination of the student combined with his academic training determined that his mature art was to be an expression of romantic realism, the dominant trend of the day.

There are seventeen recorded paintings of Wimar's Düsseldorf period. Of these, twelve have been located. Seven of them

are ambitious compositions, large in scale and elaborate in design, dating from 1853 to 1856. Since all but one are devoted to Indian themes, it is apparent that Wimar went to Düsseldorf with an avowed and steadfast objective. He was as determined to be the pictorial recorder of the American Indian as Audubon had been to celebrate the flora and fauna of the young country. Consequently, when his instructors, according to the Düsseldorf regimen, required him to design compositions of an episodic and dramatic kind, Wimar turned faithfully to his abiding inspiration. He chose for his pictures scenes from Indian life that had been popularized by the early historians of the United States, the chroniclers of the West, and romantic incidents from James Fenimore Cooper. And so anxious was he to render his subjects faithfully that in a letter to his parents he asked them to send him an Indian costume from St. Louis.

Although nearly all of the Düsseldorf series are redolent with the atmosphere of the studio and betray an absence of direct contact between the artist and his subject matter, still they are as impressive as the ambitious undertakings of a student, as technical accomplishments, and as sincere expressions of a romantic mind in love with his subject. Marked progress is apparent between the earlier pictures, naive in their theatrical unreality, and the real excitement and drama of the *Attack on an Emigrant Train* of 1856; and the *Abduction of Daniel Boone's Daughter* of 1855 is not without grandeur of conception and is remarkable both for the stately grouping of the figures and the intensity of its romantic mood.

It was probably late in the year 1856 that Charles Wimar departed from Düsseldorf for St. Louis. Evidence of the year of his return to America is a small oil dated 1856 representing an Indian brave dashing across the open prairie on horseback. In the light of Wimar's Düsseldorf paintings, it does not seem possible that this composition could have been done in the academic atmosphere he had known for four years. In place of the posed, artificial compositions of his student years, this little painting seems to breathe the wild freedom of the frontier.

St. Louis and the fur trade had changed in Wimar's absence. The American Fur Company had developed numerous fortified trading posts along the Missouri in the great Northwest and had encouraged the Indians established on the government reservations, to bring their peltries to these depots where, in turn, they were picked up at intervals from spring to fall by company steamboats. Each year fewer Indians were coming to St. Louis to trade directly, and Wimar found it more necessary than ever to penetrate the frontier in search of his models and the landscapes appropriate to them. In addition, the dry, clear air of the West offered relief to the lung congestion that was beginning to trouble him and that was soon to claim his life.

With the opening up of river traffic in the spring, it was not uncommon for St. Louisans and travelers in search of adventure and fond of hunting to take passage on an American Fur Company steamboat and spend several months on a river trip to the headquarters of the Missouri 2,500 miles away. Wimar took at least three of these trips and brought back with him to St. Louis numerous firsthand drawings that are not without interest artistically and of considerable value ethnologically.

The change that developed in Wimar's style after his return to America is nowhere more apparent than in these drawings, especially those of the fantastic landscape through which the Missouri flows near its source. The Düsseldorf sketchbooks are filled with tight, detailed, hard-pencil studies suggestive of academic teaching and the intimacy of the European scene. The drawings of the American West are bold, free, and expanded. Big, naked hills, truncated mountains, and weirdly shaped buttes are drawn with a fresh, swift line. In these studies one feels that Wimar had already freed himself from the fetters of the Academy. Many of the sketches were done from the deck, as the boat made its steady progress along the river, and provide an almost panoramic record of the landscape. But there were frequent stops for the purpose of loading furs and unloading supplies and to enable the United States Indian agents, who were inevitable passengers, to negotiate with the chieftains of the Great Plains tribes. On these occasions Wimar

had an unexampled opportunity to study the Indian at close range. His sketchbooks are evidence of the fact that no detail of the character, the dress, the weapons, and the ornaments of the Plains Indians escaped his attention.

The years following Wimar's return from Europe were productive ones. Inspired and exhilarated by his fresh contact with the vast western country, mingling intimately with the Indians, watching the almost incredible spectacle of the massive herds of buffalo roaming the river valleys and the equally impressive sight of the prairies on fire provided the stimulus for a long series of pictures that led to his maturity as a painter. In these pictures the stagey Indians of Düsseldorf give way to their real counterpart as they still existed on the plains less than a century ago. The effect of this living contact is even evident in the loosening of Wimar's technique, and it was inevitable that the muffled palette of the Academy would be laid aside under the impact of the gorgeous color of the West. This is not to say that Wimar was ever a colorist, but most of his American pictures do glow with tones almost unimaginable to the European eye. Likewise, Wimar seemed to awake to the possibilities of landscape. The "scenery" of his Düsseldorf pictures is negligible, whereas the Indians and buffaloes of his American pictures move convincingly through grand sweeps of dry prairie or against valley landscapes of vast distance and always beneath the transparent sky peculiar to the West. Altogether he captured in his paintings the tang and the spirit of the life of the plains as no other artist of his generation. Among the most successful of these pictures is the *Indians Approaching Fort Benton*. It represents the dusty clamor and bustle of a band of Indians with their horses and loaded travois nearing their destination at dusk, the Missouri winding in the distance like a ribbon of silver in the darkening scene.

In 1860 Wimar painted one of his finest pictures of Plains Indian life. *The Buffalo Dance* is a fire-lighted tableau of the elaborate ceremony of the Mandan tribe which was performed to insure the coming of the buffalo and good hunting. In the complex massing of many figures on various levels; in the

Charles F. Wimar (1828-1862), THE BUFFALO DANCE, 24¾ x 48", Collection of the City Art Museum of St. Louis.



double play of moonlight and fire light; in the splendid lunging, hopping movement of the dancers; in the mood and in the very aroma of the scene; Wimar outdid himself as an artist. The painting is carried out mainly in tones of red accented by strong contrasts of light and dark which combine to lend the picture an atmosphere of eerie drama.

If Wimar was at last achieving his ambition as a painter, he was still hounded by financial anxiety. He found that he could not support himself by devoting all of his time to Indian subjects. Like so many artists of the day, he was compelled to paint portraits to make ends meet. He even accepted commissions for decorative work. Added to these encumbrances was his failing health. But by 1858 Charles Wimar, the individual, as well as his paintings of Indian life were beginning to attract attention in St. Louis. He was now a familiar and somewhat exotic figure, dressed as he often was in the fringed buckskin suit of the frontiersman. This, together with the straight, black hair that fell to his shoulders, his high cheek bones, small eyes, and peculiar gait emphasized his resemblance to the American Indian. The likeness had already been observed in Düsseldorf; it led Americans to believe that he was at least a halfbreed.

But perhaps the increasing sale of his pictures was less important as an indication of Wimar's growing reputation in the community than the fact that the same year he was included among the founders of the Western Academy of Art and duly elected librarian at the first meeting. This commendable society, whose life was cut short by the outbreak of the Civil War, has the distinction of being the first art institution to be organized west of the Mississippi. For the grand opening of the galleries of the Academy in September, 1860, Wimar completed one of his most successful pictures, *The Buffalo Hunt*. The occasion was marked by considerable glitter and excitement. St. Louis was host to Edward VII, then Prince of Wales, who, as Baron Renfrew, was making a tour of America accompanied by Lord Lyons, British ambassador to the United States. *The Missouri Republican* of September 28th reported: "His Lordship Baron Renfrew and suite were present at the private opening of the gallery yesterday afternoon and the exhibition may therefore be said to have been, in a manner, inaugurated by them. These distinguished visitors expressed great satisfaction with the display of paintings and particularly with the views of far west scenery by one of our St. Louis artists, Mr. Wimar." The success of *The Buffalo Hunt* was immediate. Not only was it purchased for a private collection, but Lord Lyons was so impressed by the picture that he commissioned Wimar to paint a replica of it for himself. *The Buffalo Hunt* marks the climax of Wimar's brief career. One feels that it is the summation of all his efforts as an artist as well as a synthesis of the things closest to his heart. Plains Indians, buffaloes, the brown prairie landscape, the transparent sky, the headlong rush and excitement of the chase, are brought together in a vigorous, well integrated composition splendidly expressive of the wild freedom of the West that Wimar knew and loved so well.

At the pinnacle of his artistic success in St. Louis, Wimar became engaged, and on the 7th of March, 1861, he married Anna von Senden. Of this union one child, a daughter, was born to whom Wimar gave the Indian name, Winona. She died in 1864, outliving her father by only a little over two years.

In searching through the documentary material that relates to Wimar's life and work, it can be determined with a fair degree of accuracy that the artist painted some forty-five pictures during the six years that remained to him after his re-

turn to America. A number are small paintings, perhaps more properly classed as finished sketches; others are replicas. Some idea of Wimar's popularity in St. Louis may be gathered from the repeated exhibition of his paintings from 1857 to 1890.

In 1861, the year before he died, Wimar's struggle for recognition was at last rewarded by an important public commission. The new dome of the Old St. Louis Courthouse was nearing completion, and the interior of this splendid architectural feature was awaiting the hand of the decorator. The commission for painting the rotunda was handed to Charles Wimar. He selected for the four large lunette panels *The Discovery of the Mississippi by De Soto in 1541*; *The Landing of Pierre LaClede at the Site of St. Louis in 1763*; *The Indian Attack on St. Louis, May 26, 1780*; and a fourth composition variously known as *The Emigrant Train* and *Westward the Course of Empire Takes its Way*. Unlike Leutze's composition of the same name, also painted in 1861, it was primarily a representation of a herd of buffaloes stampeded by a caravan of covered wagons while grazing in a canyon of the Rockies. Wimar elaborated his scheme for the whole dome by introducing below the lunettes four panels in grisaille of allegorical figures: *Solon and Draco*, the lawgivers; *Mercury*, as a symbol of commerce; and *Justice*, as emblematic of the courts. Over the lunettes are four portraits: George and Martha Washington, and two Missouri statesmen, Edward Bates and Thomas Hart Benton. High above, near the cupola of the dome, are four unidentified allegorical figures, the panels crowned by four portraits of historical personages. One appears to be the Missouri statesman and soldier, Frank P. Blair; another may well be an idealized likeness of DeSoto, discoverer of the Mississippi.

The decoration of the Courthouse dome was an undertaking of considerable magnitude requiring months of labor after the actual painting was begun. Wimar was now hopelessly afflicted with consumption and, with his failing health, could ill afford to carry his last work to a finish. But he did, and the exertion of the task may well have hastened his death. As the murals neared completion, Wimar found it necessary to be carried up the long flights of stairs to his scaffold where a couch was placed on which he rested at intervals. The story of the Courthouse murals is pathetic from the start. They were conceived and executed in the shadow of the artist's premature death. Almost since the time of their completion, a chain of untoward circumstances has rendered them hopeless ruins. Wimar was not an experienced mural painter, and consequently the Courthouse decorations were technically unsound. The chemical action of the plaster foundation, the soot and grime of decades, and the inept hand of the restorer have dealt so severely with Wimar's last work that today the four lunette compositions are little more than shadowy wrecks. Although the accompanying portraits and allegorical figures are in a better state, it is impossible to determine how much of what remains is the work of Charles Wimar himself.

Charles Wimar wrote his last existing letter two months before he died, from Hermann, a small German community on the Missouri west of St. Louis. Accompanied by his wife and infant daughter, Wimar had gone to the country for air and exercise in the hope of restoring his health. Though a very sick man, his last days were somewhat brightened by the amenities of this rural sojourn. But before the winter set in, Charles Wimar and his family returned to the city. On November 28th, 1862, he died at the age of thirty-four and was buried in St. Louis where a simple monument marks his grave today.



Charles F. Wimar (1828-1862), THE BUFFALO HUNT, 36 x 60", Collection of the Washington University of St. Louis.

Wimar, INDIANS CROSSING THE MOUTH OF THE MILK RIVER, 24¼ x 48¼", Collection of Mr. and Mrs. Otto S. Conrades.



CLIFFORD WRIGHT: A PAINTER OF THE GROTESQUE

BY ANITA MOORE

TO paint the grotesque requires more than a facile brush. Without keen judgment and precise perception it is apt to lack content, to slip easily and involuntarily across the narrow boundary which separates it from the ridiculous, the ludicrous, or the offensive. To find this motif used with an original outlook, yet expressed skilfully in terms of sound artistic standards is noteworthy in twentieth-century painting.

In the Northwest, from which an ever-widening stream of talent seems to spring, there is a young surrealist painter, Charles Clifford Wright, who at the ripe age of twenty-six is represented in a number of private collections, has had two one-man shows in his native Seattle, is now preparing for another in San Francisco and Salt Lake City. Although young in years, he approaches his medium of tempera with a maturity that belies the number of his birthdays.

Having had his talents recognized at an early date by Felix Payant, editor of *DESIGN MAGAZINE*, he has gone steadily ahead in developing his own inimitable style in his own highly individualistic way. While chauvinistic converts, theorists, and philosophers tell us what a wonderful world we live in and what superior people we are, Clifford Wright stands on the sidelines, observes us with a critical eye, and finds us, in our enlightened era, sadly wanting.

His paintings are full of a vitriolic satire which comes as a distinct shock to the average observer, a disturbing menace to peace of mind. His pointed remarks, made through scathing line and color, relentlessly pierce one's complacency. His delineation of our most flagrant mental, moral, and physical weaknesses shows an acute comprehension of the basic sociological and psychological factors underlying them.

Rich in color, integrated in line, imaginative in conception, there is a vitality to his work that cannot be denied even by those who find no pleasure in his pungent statements. Not everyone likes to see the truth even when it is ingeniously presented. But people with open minds, awake to modern psychological developments, are amazed at the mirrored emotions of contemporary mankind which he has caught in these compositions. To the psychoanalyst they are most revealing.

In his *Mother and Child*, the fatuous expression of the contented female who has succeeded in producing a completely mother-complexed child is complemented by the inane, fawning attitude of her parasitic progeny. This unhappy commentary on one of our more familiar domestic relationships presents a design of pleasing balance between the larger and small masses, plays warm against cool colors, weaves a beautifully integrated line with repeated reinforcements.

Many types feel the prick of this pointed brush: the indulgent parent who yields to her child's every desire, thereby developing a sybaritic dependence in her offspring and a satisfying sense of personal power for herself; the antagonistic parent who fights for supremacy with her youngster and goes down to baffled defeat before the onslaught of shrieks, tantrums, and

incessant pandemonium produced by the unwanted creature she protestingly bore; the big sister who sees her baby brother not as a lovable infant but as a devilish red-faced brat making life a torment because she is forced to walk him while her friends play at their games; the twentieth-century vitamin-filled product of humanity, the restless, energetic, dynamic child who must be constantly moving, jumping up and down, running, screaming, curls bobbing, the embodiment of frenzied activity; these examples expose some conspicuous characteristic of modern urban civilization.

If it is true that the grotesque in art follows an era of cruelty and wantonness, then here, indeed, is further proof that art reflects the age in which it is created. These paintings, made in a period of our history that has seen the most destructive war ever waged by man, represent the uneasy confusion that lies like a pall over the universe. If ever the grotesque had a reason for coming into existence, it is now. Ours is no lyric world of Shelley and Keats. It is one of Freudian frustrations, Hitlerian delusions, and atomic uncertainties. In such an age the actual facts are more grotesque than the weirdest of caricatures.

Clifford Wright continues to remind us of this.

Wright, MOTHER AND CHILD #2, Tempera, Private Collection.



DURING THE WAR ANITA MOORE, WHO IS A FRIEND OF THE PAINTER, SPENT TWO YEARS STUDYING THE ART OF THE PACIFIC NORTHWEST.



C. Clifford Wright, RUNNING CHILD, *Tempera, Private Collection.*



C. C. Wright, MOTHER AND CHILD #1, *Tempera, Private Collection.*

COOPER UNION

BY ELIZABETH McCausland

THE COOPER UNION for the Advancement of Science and Art is now entering its eighty-ninth year, confronted with that flux of questions which harasses the age. Its Art School meets the Class of 1950, some two hundred and ten young men and women selected from ten times as many qualified applicants, with grave problems of theory to solve. Foremost is this question:

What shall be the basic goal of art education in 1947 in a world wherein science and technology have made the shape of things to come in the image of the atom?

Putting aside the valuable contributions of art history to knowledge, we are dealing now with those who have chosen the profession of practicing artist. The crisis of world affairs today is likely to obscure ultimate questions, and civilization must certainly be saved before it can be extended. Nonetheless the moral energy to save civilization is contained not alone in motives of physical self-preservation but also and especially in those of spiritual. Therefore we must value anew the use of art in society, including education for the arts.

The issues involved were sharply presented at the conference on The Artist in Contemporary American Society, held in Boston last February, under the auspices of the American Academy of Arts and Sciences. The evidence of speakers from many fields of life made it clear that the artist is a problem child of the American scene. He is (apparently) not equipped to support himself in the style which he would like—and the style to which the makers of the soul and mind of man should decently be entitled. He is left to the capricious mercies of posterity for that audience he would prefer to have in his own lifetime. He is subjected, further, to the serious question whether or not there is any use for the old-fashioned “artist” in modern technological-industrial culture.

Sincere critics of the existing lack of art-function ask whether artistic talent should not express itself in manners appropriate to mass-production mores. At the same time, adherents of the great tradition of art as a means of expression, deep-rooted in human experience and history, from Altamira to Shang to XVIIIth Dynasty to Crete to Greece to Rome to the millennium of western civilization, these cry out for the continuity of human thought and aspiration and demand that not all esthetic endeavor be channeled into package design, layout, poster, comic strip, typography, painting and sculpture reportage of war and industry, and the like.

Such contradictions beset art education today. Shall the art school train superior mechanics who will possess consummate technical art skills but no world outlook? Shall it set youthful talent to communing with the expressive glories of “pure” art when the freshly graduated student is to live in the “impure” world in which rent must be paid, food and clothing bought, and all the economic obligations of existence dealt with realistically? The choice is sharpened, too, by a trend strong if clandestine to lead G.I. students into “practical” studies; for art schools with tendencies toward abstraction are suspect, if not forbidden. What philosophy and program of teaching the practice of art can steer a course in the sea of duality?

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THIS ARTICLE CLOSES MISS MCCAUSLAND'S STUDY OF COOPER UNION.

Before considering such questions, let us bring the history up to date. Today the two buildings on Cooper Square and the thousand-acre Green Engineering Camp in the Ramapo Mountains of New Jersey represent a considerable educational plant, valued at \$1,477,446. Current endowment is \$9,108,040, exclusive of physical plant and of the collections of the Museum for the Arts of Decoration, the latter insured for \$1,000,000. Insurance on equipment comes to about \$700,000 more. Thus the assets of Cooper Union stand at more than \$12,000,000, a sixfold multiplication of Peter Cooper's benefactions.

This year some 4,770 young men and women applied for the 470 places open in the school, which comprise all the new students that existing facilities and staff can accommodate. Total enrolment in all courses is 1,740, distributed as follows: day art, 269; evening art, 468; day engineering, 421; evening engineering, 582. Statistics on veteran attendance are confused by the fact that veteran grants are not required at Cooper Union since tuition is free. Although there may well be more, about 47% of the total enrolment have declared themselves as veterans.

Cooper Union began the twentieth century with the intellectual inheritance earlier described, strongly emphasizing vocational education. An evidence of this is the major benefaction of the period—the Hewitt Building, erected in 1912 on Third Avenue a little farther south than the Foundation Building. Thus the time's concern for scientific-technological education expressed itself, just as Peter Cooper's original gift had mirrored the early nineteenth century's philanthropic ideals, and the founding of the Museum for the Arts of Decoration had reflected the late nineteenth century's cultural goals.

What happened to Cooper Union between the dawn of the century and the dawn of the Atom Age?

The teaching of art had gone along with strong utilitarian coloring, even in the creation of the museum with its implicit assumption that the chief function of art is to be the hand-maiden of industry. Well-known Americans in the arts and sciences had received their education there, among them Sculptor Augustus Saint-Gaudens, whose memorial to Peter Cooper faces the south façade of the Foundation Building; Inventor Michael Pupin; and Jurist Felix Frankfurter. A few “arrived” graduates may be mentioned for the record—though Cooper Union frankly confesses it has been so busy carrying on its teaching work that its paper work has been somewhat overlooked—among them Sculptors Adolph A. Weinman, Leo Friedlander, Oronzio Maldarelli, and Gaetano Cecere; Painters Maurice Sterne, Raphael Soyer, and Luigi Lucioni; Saul Tepper, Saturday Evening Post illustrator; and Elwood Whitney, vice president and art director of Foote, Cone, and Belding.

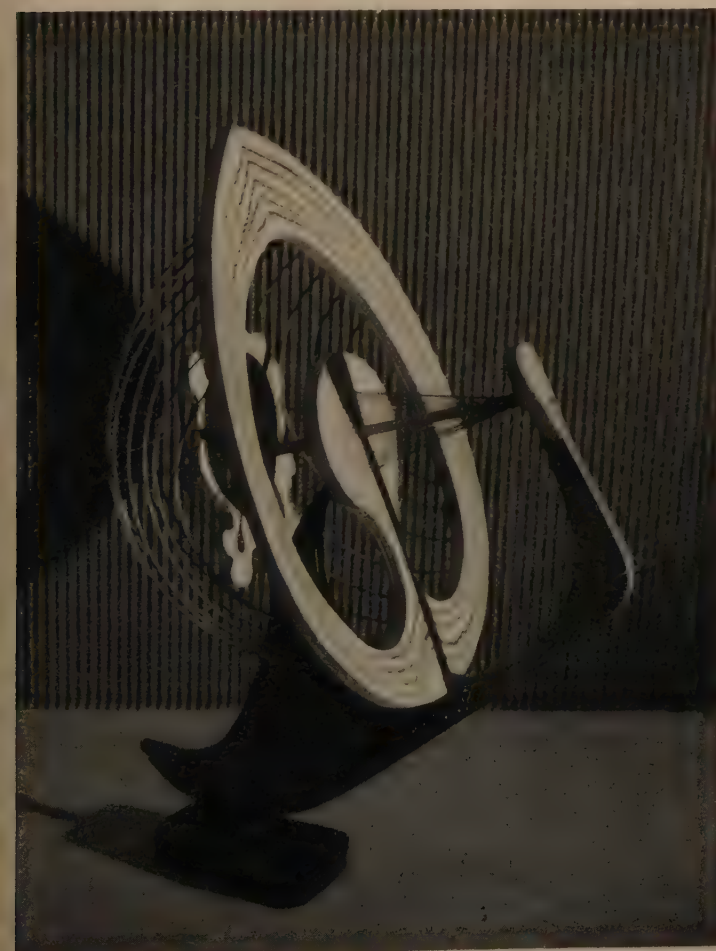
As the technical-scientific rationale of contemporary large-scale industrial production formulated itself, the engineering school took on more formal characteristics, an attainment of professional status evidenced today by the fact that the full course for day engineering students is four years and for evening engineering students six years, both leading to a bachelor's degree in chemical, civil, electrical, or mechanical engineering—a great step forward from the simple course of study in mathematics offered in 1859. Contrariwise, the full course in the Art School is three years for day students and four years for evening. The distinction suggests that science and art are of unequal status in contemporary American civilization.

Because the immediate past seems somehow less glamorous than the times of our grandparents and great-grandparents, perhaps we may be forgiven for passing over the early twentieth-

century phase of Cooper Union and coming to its history in the past fifteen years or so. In this time, the Art School has undergone a revolution which gives it an almost unique position. This claim to attention is not only and not even chiefly that it is a *free* school, open "according to the terms of its endowment to all persons from all economic levels, from any state in the Union, and without any restrictions as to sex, race, creed, or color." The effective guarantee of these democratic pledges resides more in the custom of the country than in a charter. It is not only that it is staffed "by outstanding professional New York artists, each of whom teaches . . . in the field of his specialty." Other art schools have similar assets. To the writer, the remarkable character of the Cooper Union Art School is not its professed ideals, not its personnel, not its plant, renovated this past summer at an outlay of \$75,000. It is the extraordinary enthusiasm and loyalty shown by teachers and administrative staff and students. This must be due to a concert of conviction.

What underlies this unanimity the writer sought to examine by the sampling method. From Robert Gwathmey, well-known painter and teacher at Cooper Union for six years, (see *MAGAZINE OF ART*, April, 1946), came the following testimony: "The thing I like about Cooper Union best of all is that it's a free school, and the students come from all walks of life. We get students who couldn't get an education otherwise. They're the best bunch of students I ever saw. Then, I like the management. Don't use that word. It sounds too commercial. But if they hire you, then they leave you alone to teach the best way you can. Besides that, every one gets paid the same, and there's no jealousy or back-biting. Since you teach only part time, you

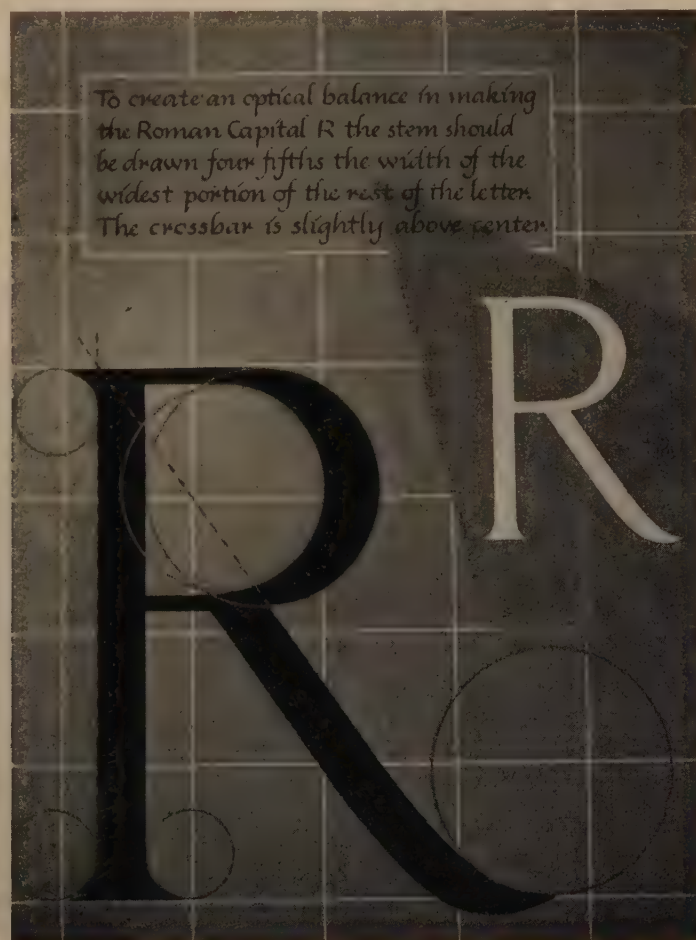
Student work from the Cooper Union Art School



have time left for your own creative work, painting or sculpture or whatever."

From weeks of visiting classes and exploring Cooper Union Art School, the writer can add that this is not the point of view of one individual only but is typical of dozens of teachers. Surely this is a unique phenomenon of American education.

According to information available—and from personal recollection as well as documentary record—Cooper Union's Art School underwent a thorough esthetic-ideological house-



cleaning in the early 1930's, when Austin Purves, Jr., succeeded in achieving what Dr. William Rimmer had not been able to accomplish just after the Civil War. When Purves came to Cooper Union in June, 1931, the Art School was following a course of drift and *laissez-faire*. There were 1,700 students and 70 art instructors. Purves "fired" dozens of lazy and unqualified students and several instructors of like qualities and shook the complacency of all.

Before Purves swept through the school, students had been preparing themselves for the artist's calling by copying Chippendale. That changed. The artist was stated to be (as Rimmer had thought him to be) a creator in his own right, not merely a person to be managed by trustees, an artisan to be employed for his manual skills, a member of the working class to be kept gainfully employed and thereby out of mischief, but a creative human being charged with a responsibility to society. To carry out the obligation of his function, the artist needed to have a philosophy of life and society as well as of art; and at this point Cooper Union began to return to some of the vague though admirable aspirations expressed by Peter Cooper in the letter accompanying the trust-deed.

In the hustling, bustling rise of American industrialism, the expressive and contemplative functions had been pushed aside. In an expanding nation, every potential recruit to the national labor supply should be employed (gainfully) at productive work; and in this sense, America was the land of opportunity for European immigration in the early 1900's when a million immigrants a year "climbed through" Ellis Island. As the United States established itself as a world power, and especially after World War I when the world center of financial gravity shifted from Threadneedle Street to Wall Street, American society could afford leisure for urbane diversions. The rush and pressure of material growth had displaced the cultural functions of life. Thus it became necessary to re-examine the ideas by which our civilization is controlled. This became increasingly true in the 1930's and 1940's.

Purves' seven years of change and shaking-up of the Art School was followed by the seven years' administration of the late Guy Gayler Clark, who was dean of the Art School from

1938 to 1945. Coming to education from advertising, Dean Clark served, in effect, as a counterweight to Purves: the profession of artist is honorable and admirable, but the artist must find work for his talents in contemporary society. Industry has honest work to offer in the fields of industrial design, layout, poster art, package design, and all the related fields. Thus the curriculum of the art school needs to be weighed between the requirements of so-called fine art and applied art.

Whether such a swing of the pendulum would have led back to the vocational emphasis—and to the copying of Chippendale—no one can guess. World War II and the crisis of democracy intervened. However, one fancies not; for contemporaneously Cooper Union, after coasting under various interregnum setups, found a new and energizing director, Dr. Edwin S. Burdell, who came from the Massachusetts Institute of Technology, where he had been dean of humanities. A sociologist whose major studies have been in the fields of urban sociology, town planning and housing, criminology and social statistics, Dr. Burdell has had the responsibility of revitalizing the philosophy and program of Cooper Union in a most difficult period.

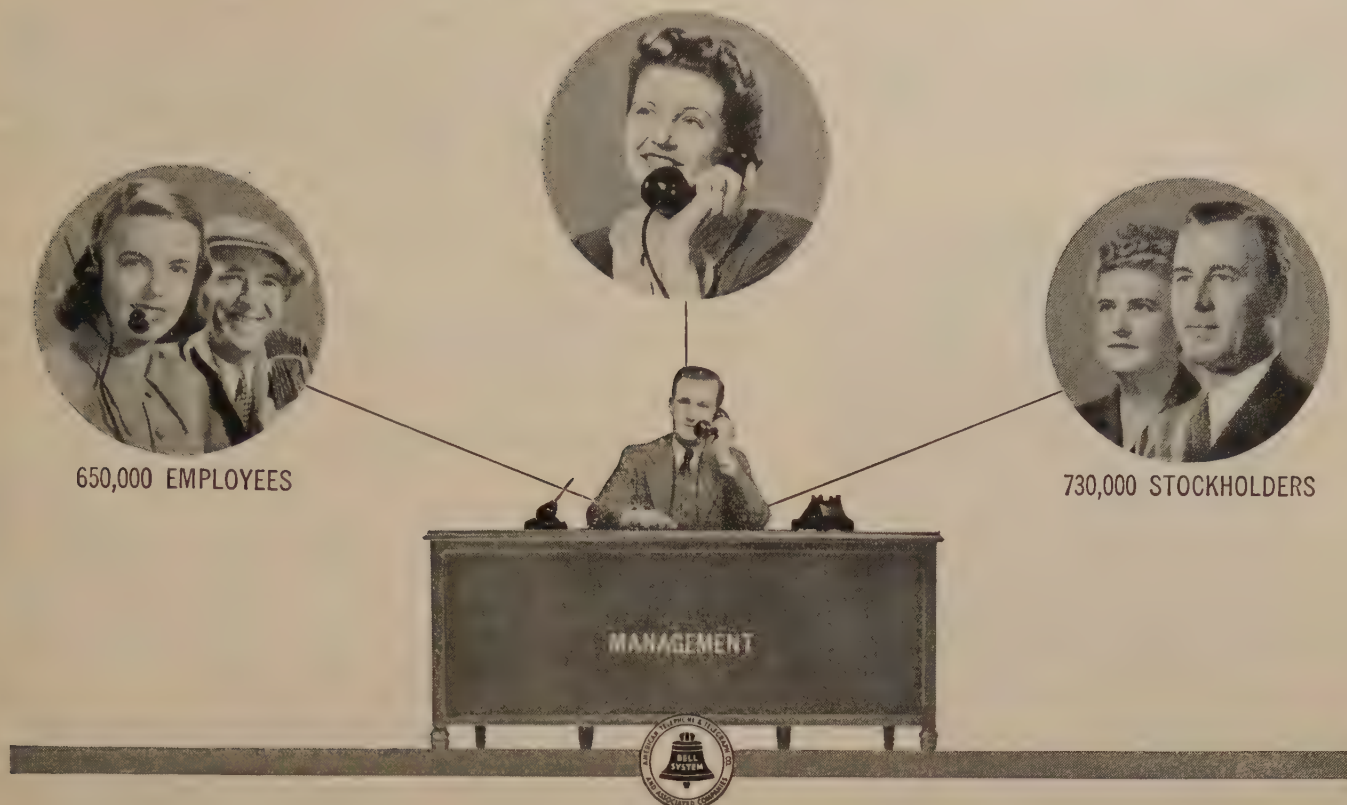
As a member of the committee for the New York State art bill, of the board of directors of the Citizens' Housing Committee, and a trustee of the Community Service Society, among others, he has carried on the same objectives in the community. During this tense and busy period he has also found time to supervise a study of sociological factors and housing in the old St. Mark's neighborhood, a community project particularly apposite, since St. Mark's spire can be seen from Cooper Union's upper windows.

As a proponent of scientific humanism, Dr. Burdell has a philosophy which may, in this peacetime period, resolve the dilemma of science and art. It is possible, by a rigid argument, to debate the older arts out of existence in technological society. What merit have traditional sculpture and painting, in esthetic terms, that a dynamo or a streamlined diesel engine does not have? In other words, devotees of technology enjoy intense and sensuous pleasures from the contemplation of the austere and ascetic beauties of the laboratory, the power-driven machine, the precision-turned crankshaft or axle, high-tension



Student work from the Cooper Union Art School

MILLIONS OF TELEPHONE USERS



THE RESPONSIBILITY OF MANAGEMENT IN THE BELL SYSTEM

IT USED TO BE that the owners of practically every business were themselves the managers of the business. Today, as far as large businesses are concerned, a profound change has taken place. In the Bell System, for instance, employee management, up from the ranks, and not owner management, is responsible for running the business.

This management has been trained for its job in the American ideal of respect for the individual and equal opportunity for each to develop his talents to the fullest. A little thought will bring out the important significance of these facts.

Management is, of course, vitally interested in the success of the enterprise it manages, for if it doesn't succeed, it will lose its job.

So far as the Bell System is concerned, the success of the enterprise depends upon the ability of management to carry on an essential nationwide telephone service in the public interest.

This responsibility requires that management act as a trustee for the interest of all concerned: the millions of telephone users, the hundreds of

thousands of employees, and the hundreds of thousands of stockholders. Management necessarily must do the best it can to reconcile the interests of these groups.

Of course, management is not infallible; but with its intimate knowledge of all the factors, management is in a better position than anybody else to consider intelligently and act equitably for each of these groups—and in the Bell System there is every incentive for it to wish to do so.

Certainly in the Bell System there is no reason either to underpay labor or overcharge customers in order to increase the "private profits of private employers," for its profits are limited by regulation. In fact, there is no reason whatever for management to exploit or to favor any one of the three great groups as against the others and to do so would be plain stupid on the part of management.

THE BUSINESS cannot succeed in the long run without well-paid employees with good working conditions, without adequate returns to investors who have put their savings in the enterprise, and without reasonable prices to the cus-

tomers who buy its services. On the whole, these conditions have been well-met over the years in the Bell System.

Admittedly, this has not been and is not an easy problem to solve fairly for all concerned. However, collective bargaining with labor means that labor's point of view is forcibly presented. What the investor must have is determined quite definitely by what is required to attract the needed additional capital, which can only be obtained in competition with other industries.

AND in our regulated business, management has the responsibility, together with regulatory authorities, to see to it that the rates to the public are such as to assure the money, credit and plant that will give the best possible telephone service at all times.

More and better telephone service at a cost as low as fair treatment of employees and a reasonable return to stockholders will permit is the aim and responsibility of management in the Bell System.

Walter S. Gifford

WALTER S. GIFFORD, *President*
AMERICAN TELEPHONE AND TELEGRAPH COMPANY

transformers striding the landscape, and a million and one useful objects, both production goods and consumption goods. Can we safely assume that all esthetic needs will be satisfied by these expressions, beautiful though they are in their own right?

Yet the scientist commands a hearing in technological society while the artist does not. Is this a failure of the artist, or of society?

No one school could answer these embracing questions, and no school could make much of a start at answering them under the emergency of war. Thus, one may assume that today Cooper Union is about to enter its latest and perhaps most important phase, the synthesis of science and art in education, which Peter Cooper envisioned more than a century ago when he wrote that his earnest desire was "to unite all in one common effort to improve each and every human being."

Despite these advanced ideas, the art and engineering schools are still separate, though in 1942 a liaison was made in the experimental exchange lecture series on machine design and industrial design. Occasionally engineering attempts art, as in an autonomous activity like the freshman mural, designed and executed in 1945-46 by students of the department of machine design and engineering drawing. How can they be brought into a co-operative relation, expressive of that unity between science and art so sorely needed in contemporary civilization?

American productive capacity already is threatened by shortage of scientific personnel, say the scientists who call for passage of the bill setting up a National Scientific Foundation. The proposed legislation does not ask for the underwriting of cultural functions, though some forward-looking scientists have urged inclusion of the social studies. What has education to say on this point?

Dr. Burdell has, in fact, said quite a lot in his annual reports. For the year ending June 30, 1945, he began with a discussion of the problem of veteran education and went on to an analysis of the good life and the good society. He wrote in part: "Many people believe that our non-material culture has reached its limit because of the lag between it and our material culture. The scientists . . . perfected the atomic bomb and projected us, with one explosion in the New Mexico desert, into a new set of relationships with the universe. . . . They have become strangers in a world of their own making. Can they become at home in that very world? Yes, but only if the physical scientists work with social scientists, philosophers, and artists."

He added: "Our civilization has become too complex for any one individual or group of specialists to understand it completely, and hence only by agreement of men of intelligence and goodwill can we hope to control the more destructive factors." Education's role is therefore to produce men and women who can control destructive factors through the democratic process. "We cannot solve these problems by government coercion unless the people in fact as well as by symbol are the government."

To this end, education must "provide something more than a *thin veneer of skills*. [*Italics mine—E.McC.*] I regard training, regardless of how advanced or important in the pursuit of a vocation, as something short of education. To educate a youth is to make wise, to impart a sense of judgment and of value."

Finally, in the report for the year ending June 30, 1946, Dr. Burdell makes his statement of principle: "Scientific humanism means a marriage of science and the accumulated arts of the past; it cannot tolerate separate disciplines moving along parallel lines in accepted grooves of departmentalization.

Scientific humanism is a fusion, a synthesis of science, art, and philosophy, a union out of which is born the intellectual life of the future. The product of this educational philosophy will be not merely an engineer or a creative artist but a well-rounded man who has intellectual associations with fields other than his own. . . . He will aim to preserve our democratic society because his education has made him not only an artist or an engineer, but a good citizen. . . .

"The scientific humanist as a citizen and as an artist will remember that his art is at once a product of and a contribution to the world in which he lives. The artist today knows that he does not live in an ivory tower but that his creative efforts are for the enrichment of the lives of people who live together in society."

Within such a context Cooper Union's Art School faces the class of 1950—and the postwar "eat-less" period. Headed by Dana P. Vaughan, who was appointed dean two years ago to fill the vacancy caused by Mr. Clark's death, the Art School seeks answers to the questions posed here. Dean Vaughan came to Cooper Union from the post of director of the School of Industrial Arts in Trenton, New Jersey, and for the past two years has been president of the Eastern Arts Association. Like the teaching staff and the school's director, he prizes Cooper Union's human values. That is why questions of teaching orientation and procedure assume so grave an importance. How can the school best serve its students and the community? Would it be desirable to increase the number of years devoted to the art course, at the cost of reducing the number of students who could attend? Is there any essential conflict between the method of analysis followed in the intellectual disciplines and of synthesis followed in the creative process of the arts? That is, how well educated should the artist be and how can this best be achieved?

The course of study prescribed in the Art School weighs these considerations and seeks to balance them by distributing work between the practice of art mediums and liberal subjects. In the three years of the day course, for example, out of a total of from 95 to 98 credits, 18 are in required academic courses, including English, philosophy of art, American literature, nineteenth-century thought, contemporary thought, and cultural traditions.

The Art School administration and teaching personnel do not overstress the liberal arts subjects, however; for there is a genuine and perhaps valid intellectual uncertainty among them as to how much "formal" discipline is needed to aid the full-rounded growth of the individual, without sacrificing the especial imaginative and expressive talents which are (according to most systems of thought) those which distinguish the artist. All work, whether in the studio or the classroom, is given at the college level; but it remains an open question whether or not Cooper Union—or any art school educating professional artists—should develop its curriculum of required studies to a point where it could confer a bachelor's degree on the graduating student who plans to be a painter or sculptor, an industrial designer, an architect, an advertising artist, or a typographer.

On the other hand, there is remarkable unanimity on the point that the school's foundation course is an unusual and valuable feature of its course of study. All first-year students, no matter what their especial interests or already chosen vocations, are required to study architecture, creative design, drawing, and sculpture. In the second year they begin to specialize in one of

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five areas: advertising design, fine arts, architecture and industrial design, decorative arts, or fashion illustration. Though the school emphasizes the full development of the individual and not the teaching of vocational skills per se, courses in calligraphy, photography, and typography are required in the advertising design course, graphic arts methods in the fine arts course, drafting and descriptive geometry, perspective and rendering in the architecture and industrial design course, weaving in the decorative arts, and so forth.

Like the teacher "sample" (Gwathmey) the "management" (administration) takes pride in the fact that the teachers are all practicing professionals who teach only part time and who are all paid the same for equal work and experience. Finally, the administration repeats what has been stated before: that Cooper Union does not discriminate against students because of race, color, creed, sex, or economic condition. Moreover, students need not be residents of New York nor citizens of the United States. Therefore, in so far as students can afford the cost of travel and of living away from home, they can come from all parts of the world.

To the burning issue of what use art is today Cooper Union does not profess to have a ready-made answer. Its curriculum represents a duality; for if a student faces the economic facts, he will more or less inevitably move into "practical" courses like advertising or decorative arts. If he follows that channel, he will certainly find useful and gainful employment in American society; but he will not be trained for the expressive and humanistic functions of age-long painting and sculpture. The dilemma persists, then, even in this school which by the witness of teachers and students has so many utopian virtues.

Yet the Art School sincerely seeks to understand the nature of the dilemma and to resolve it. By the experimental liaison between art and science already mentioned it has made a beginning toward bringing closer together the material and the non-material forces of our civilization. No doubt, as Dr. Burdell suggests, the humanization of society goes beyond either science or art to that ultimate science-art called politics. To suggest that the scientist and the artist must concern himself with the kind of society in which he lives and for whose character he is responsible either by his action or his abstention from action may seem a fairly new idea. Yet Peter Cooper enunciated it a century ago; and artist-scientists like Robert Fulton, who called for world peace by the threat of his invention, the submarine, and Samuel F. B. Morse, who wished to turn over to the United States Government his invention of the telegraph to be held in the public name for the good of all, sought to put the philosophy into operation.

The contemporary equivalents of Cooper's, Fulton's, and Morse's aspirations for the common weal are what artists and scientists today may contribute to society, along with their material achievements. To educate artists and scientists well equipped for this responsibility is the phase on which Cooper Union enters in the postwar world.

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BOOK REVIEWS

Lincoln Kirstein, Editor, *Pavel Tchelitchew Drawings*, New York, Bittner, 1947. 22 pp., 48 plates. \$15.00.

These drawings were chosen for reproduction primarily for a "degree of completeness in themselves." It is planned to publish, in monographs devoted to *Phenomena* and *Hide and Seek*, large selections from the preparatory drawings for those paintings. The present group, chronologically arranged and fully annotated, is decently representative but terribly elusive: it is as if the artist and author would not allow one to get a firm hold upon them. This feeling is intensified by the preface "On Drawing," which is the result of conversations between the two, and which (without being particularly conversational in tone) is like the ghost of a brilliant conversation not quite remembered from last night. It is a panegyric on drawing as an achievement of artists, full of wonder and delight and some fine descriptions of the behavior of line; it is both learned and lyrical, but it gives the impression that the writer is saying, "I am more fascinated by all this than you can possibly be." As an enthusiastic owner of Tchelitchew drawings and an admirer of Lincoln Kirstein, I am bound to say that I don't think this is good enough.

The book is as handsomely produced as all of the Bittner series. Certainly the drawings are admirable, Tchelitchew being a man with a transforming eye and a hand that serves it more than ably in every conceivable technique. His vision of the circumstantial is, like Henri Cartier-Bresson's, searching, sympathetic, yet somehow desperate; and his invention is magical. Although there is a certain family resemblance between the monumental paintings of Tchelitchew and those of Peter Blume, the hair-raising invention in the Tchelitchew drawings makes Blume's virtuoso but rather tight drawings look like a sort of journalism. Whether Tchelitchew is carefully reproducing the texture of a child's sweater and the fumble of its hands, seeing disquieting double images and portents in rocks and clouds, improvising on theater themes, exploring anatomical structures, or making sweaty skin come ever so close to us, his method is as much to be appreciated as his eye. It is good to enlarge the public for his drawings as Lincoln Kirstein has done.

—WINSLOW AMES.

Springfield Art Museum.
Springfield, Missouri.

Cecil Stewart, *Byzantine Legacy*, New York, Macmillan Co., 1947. 202 pp., 85 illustrations. \$7.00.

Despite its scholarly title this book is an amiable, readable, popular, informative, and at times amusing travelogue of a trip undertaken by the author in 1936 in order to visit the better and lesser known Byzantine monuments and give an account of their individual merits and their relation to the Byzantine style as a whole. After some brief remarks about Baroque architecture, occasioned by his passing through Vienna, the author begins his pilgrimage with the churches in Attica and follows with those of Phocis, Macedonia, Mt. Athos, Constantinople, Peloponnesus, and Italy. The travelogue is a mixture of allusions to historical and cultural events connected with the sites and monuments visited by the author; a summary of Byzantine architectural principles illustrated with excellent drawings, description and explanation of mosaic and mural decorations, topographical descriptions, and glimpses of the life of Greek monks in famous monasteries. The author's photographs dramatize the sculptural masses of the large churches, reveal the surface patterns of the smaller ones, show the picturesque sites of country chapels surrounded by solemn cypresses. There are breath-taking views of the monasteries of Meteora and Mt. Athos perched precariously on monadnocks or craggy cliffs, interiors of lesser known monuments; and a sprinkling of monks—quaint and vestigial embodiment of medieval Byzantium.

Outside the great monuments in Constantinople and Venice little was known about the many charming Byzantine churches scattered throughout Greece and Italy. But during the decade

before the war a number of books tried to dramatize lesser known monuments of Greece and to direct the traveller and reader beyond classical fragments to nearly intact Byzantine churches and monasteries. This aim is shared by *Byzantine Legacy*. With its admirable illustrations and drawings it should further considerably the enjoyment and understanding of Byzantine art and architecture. The maps, chronological charts, comparative diagrams of plans and elevations of eastern and western Christian monuments from early Christian times to the Renaissance, and a selective book list should assist considerably in the scholar's task.

The book is not without fault, however. Some photographs of interiors, murals, and sculpture are blurred or unevenly lighted. The author, being an architect and not an art historian, still parades such outmoded theory as the Oriental origin of the dome on pendentives and mistakes the representation of the Four Evangelists for the "Four Apostles." And being English, and therefore characteristically monolingual, he did not take the trouble to inform himself on the meaning or spelling of certain titles and terms. He repeats Lethaby's erroneous hybrid "Sancta Sophia" for Justinian's "Hagia Sophia" which means Holy Wisdom and should never be translated as St. Sophia, which makes it a female saint's name, or transcribed in Greek, as the author does, in a mixture of tenses and sexes as "Agion Sophian." The strange female saint "Agia Saranda" is none other than Agioi Saranta, meaning the Holy Forty and the combination "the Church of Omorphi Ecclesia" should have been detected as mere tautology. Unfamiliarity with modern Greek vernacular might be excused. But when we find among other errors the name of Leontius misspelled as "Leontitus," Boris Godunov as "Goudonov," and the Martorana of Palermo with its less popular name "S. Maria della Amiraglio" twice misspelled, we feel that this evident carelessness will annoy or repel some readers.

—DIMITRI TSELOS.

Roy Alexander Fowler, *Orson Welles: a First Biography*, London, Pendulum Popular Film Series No. 1, Pendulum Publications, Ltd., 1946. 100 pp., 40 illustrations. 2 shillings.

Roy Alexander Fowler, *The Film in France*, London, Pendulum Popular Film Series No. 2, Pendulum Publications, Ltd., 1946. 56 pp., 40 full-page stills. 2 shillings.

Here are the first two titles in a fine little British series of palm-sized, generously illustrated, restrainedly priced film booklets, a counterpart to which we could use in this country. By looks and name the series is "popular," which doesn't make it American-style fan stuff; nor is it "academic." Fowler is serious and competent as both journalist and critic, and the booklets are full of good ideas as to things to include, covering them with that little extra fullness one misses in articles. Thus the Welles profile gives thirty-three pages to *Citizen Kane* as film creation. The shorter *The Film in France*, by cutting close on production detail and personal gossip, has room for an eleven-page table of directors' work and a generous forty pages of representative stills. Fowler is a trifle idolatrous, underemphasizing the vague or equivocal quality as *human beings* of too many Welles characters as a result of Welles' excessive preoccupation with theatrical effect. But the booklet is a good reminder of Welles' staunch record as artistic and political rebel. And there may be a key to the regard with which he is held by intellectual circles abroad in the mere fact of his having been chosen to inaugurate a series of this sort.

The Film in France has the effect of underscoring the need for inventories to the great film hoard which has piled up since 1939 in what has been the world's second film-producing country. We are several years behind—normally—in getting to see foreign productions over here; in France we now have to catch up with the work of practically a generation. Most of France's established greats went abroad or into decline during the war—Renoir, Jouvett, Feyder, Duviols, Pagnol, L'Herbier; but film-makers stayed on, and in the course of producing the nearly 300 films made between September, 1939, and June, 1946, these French film-makers turned out a surprising number of first-rate, propaganda-free titles, developing in the process remarkable new talents. Thus, in today's top directorial circle, with Marcel Carné carrying over from

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BOOK REVIEWS *Continued*

prewar as leader, we have Robert Bresson (wholly new to films), Claude Autant-Lara (former art director), Jean Grémillon; the politically controversial Henri-Georges Clouzot, director of *Le Corbeau*; Jacques Becker (though included with a question mark, his later films having fallen far short of the earlier, interesting *Goupi Mains-Rouge*); and as film writer and director, separately and jointly, Jean Cocteau. Add a second string of good but commercial directors—Jean Delannoy, Christian-Jacque (we have seen his *Carmen* and *Angel and Sinner*), Marc Allégret, Louis Daquin, Henri Decoin (his *First Affair*, with Danielle Darrieux, has been here). Also important new cameramen, such as young Philippe Agostini; set-designer Alexandre Trauner, who did (anonymously) Carné's elaborate *Children of Paradise* backgrounds, and producer André Paulvé, Discina company head, whose taste and business acumen made possible the wartime work of two-thirds of the key directors we have been talking about. Today's foreign-film-title mess makes identification of newly arriving films by names of director, scenarist, and so forth, just about the only key to recognition, and credit data is especially indispensable in a distribution climate like the present where of the comparatively few films imported—the good films come over inexplicably slowly with plenty of reissues mixed in—all but the very best-known titles get the "sexing-up" treatment. What we need is a really good production catalog to the international war and post-war film.

—HAROLD LEONARD.

Zoltán Sepeshy, *Tempera Painting*, New York, American Studio Books, 1946. 79 pp., illustrated, halftones and color. \$2.50.

Zoltán Sepeshy has found tempera a very satisfying technique. Though it was widely used in the Western World in medieval times, the discovery of oil painting caused its popularity to decline. He wishes to re-establish it as a medium for contemporary use, as he has found it has possibilities not before fully realized. He does not suggest that it take the place of oil, water color, or any other medium. Effects can be obtained with tempera that these others cannot produce. Moreover, Sepeshy's actual method of tempera painting is different from that of the past.

To use tempera as an opaque medium, to give opacity to the pigments by mixing them on the palette with each other, he says, is to ignore the most distinctive qualities in tempera. It is easier to obtain the same results by using oil, gouache, or a mixed technique. Water color has transparency. The fine chalk lines and cross-hatchings peculiar to pastel may be used to bring different colors together for the eye to blend. Tempera if properly handled can combine all these qualities.

The main point is to use no white pigment. The white is the board itself and is behind all the other colors. "It is like the light given by nature: it is all pervasive; it is obscured by that shadow, blotted out by that wall, filtered by this tree; yet back of all things and through all things, light is there." Secondly tempera should be applied with hardly any pigment depth or thickness. It is translucent and can be applied in layers without marring that translucence. Vertical blending can be achieved by putting one color over another—red over blue forms purple. Finally, horizontal color blending can be done by the use of fine cross-hatching, and resultant blending of color lines. Translucence and color blending are the chief fascinations of this method of tempera painting.

The author, artist and teacher at the Cranbrook Academy of Art goes on to tell the exact method of producing a tempera painting. He lists all the materials to be used, describes how to prepare the board, apply the paint, and other technical details. The description is clear and detailed, and there are many illustrations.

Sepeshy does not minimize the difficulties of tempera painting. It is a slow process, taking weeks to finish. Working from preliminary drawings the artist must constantly have his completed picture in mind, although until all the layers of paint have been applied the final effect is not apparent. A brush stroke will not cover up a mistake. It is necessary to scrape down to the board itself with steel wool before it can be rectified. Finally, in spite

of the weeks of work involved and the difficulties in using this medium, a tempera painting will not sell for any more than an oil of comparable size which can be completed in much less time.

Primarily intended for the artist, this book has a wider appeal. The style is clear and simple, the reproductions good, and the author's enthusiasm for tempera painting is contagious.

—ALICE FARLEY WILLIAMS.

A. P. Oppé, *The Drawings of Paul and Thomas Sandby in the Collection of His Majesty the King at Windsor Castle*, Oxford and London, Phaidon, 1947. \$7.50.

The pictorial completeness of even such of the Sandbys' works as were preparatory sketches, and the rather intimate homely quality of most of the examples reproduced, guarantee this book a popular success as great as the surprising general purchase of the volume on French drawings from the same Windsor series. On the art-historian's side, there is much to learn from Mr. Oppé's scholarship in regard to the position of the Sandbys, particularly Paul, as forerunners of the Norwich school of watercolorists. The only mechanical fault of the book is that the nice distinctions made between the styles of the brothers are not gathered into a definitive statement but are scattered through the catalogue. This produces a slight uneasiness which the giving of attributions in the captions to the illustrations cannot quite allay. It does, however, cause one to read carefully, which is a duty and a pleasure. There are some amusing judgments included in the excellent critical apparatus: *à propos* of an old inscription on a study of a race-horse: "It seems that equine iconography is as uncertain as human." And *à propos* of an old attribution to one of the children of George III: "... the workmanship is far beyond the capacity even of Princes of the ages stated."

The bulk of the drawings relates to the topography and population of Windsor Castle and Park; since the Sandbys' own late years these drawings have been systematically bought for the royal collection, and the result is a full-length account, very different from Canaletto's eloquent glimpses, of the strange and lively jumble presented by the complex before the neatening-up done for George IV and Queen Victoria. Late in the eighteenth century the castle had an innocently picturesque but organic quality, largely produced by informal accretions and the intrusion of public houses, and so forth, which was different from the grandiose quality contrived by Wyattville and other improvers. The Sandby scenes from the mixed life of the town and the canons of St. George's and the pensioners and the workers in the park and forest, are fascinating as comment on a special section of eighteenth-century life which is neither racy enough for followers of Smollett nor elegant enough for followers of Richardson. It does not get into the ken of citified literary circles except by virtue of such occasional contacts as that of the Sandbys with Sir Watkin Williams Wynn, well known to living Walpolites.

Thomas Sandby's employment under the Duke of Cumberland and his consequent residence in Windsor gave his more brilliant brother a wonderful variety of subjects. Thomas, with his capacity for architectural subtleties and his ineptness in *staffage*, might come off better in a London trial: such drawings as those of his scheme for a bridge springing from Chambers' Somerset House have rather more nobility than Chambers' own designs. Yet Paul obviously struggled to the end of his life with difficulties of representation, and it is exactly the honesty and modesty with which he presented everything from the Duke of Cumberland to the wash-day scenes in a ranger's house that give him the quality that made him an R. A. in the time of Reynolds. There are just enough color plates to hint at his great subtleties and his original vigor in water color; and there are little marvels of highly personal vision, such as the view from a back window of his lodgings in Kent (which has the piercing intimate feel of a Joshua de Grave or a Valentin Clots), and the warm but restrained sketch of the old lady who is winning at cards. It is a comfortable book even for Anglophobes.

—WINSLOW AMES.

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DECEMBER EXHIBITIONS THROUGHOUT AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless otherwise specified.

ABILENE, TEX. Museum of Fine Arts, Dec. 28: Reproductions of Historic Far Eastern Textiles (AFA).
AKRON, OHIO. Akron Art Institute, Dec. 7-Jan. 6: 2nd Ann. Exhib. of Ceramics, Fabrics, Graphic Arts, Sculpt. and Metal Work. The Shape of Things. What is Mod. Architecture.
ALBANY, N. Y. Albany Institute of History and Art, Dec. 3-31: 2nd Nat'l Print Biennial.
ALBION, MICH. Albion College, Department of Art, Dec. 20: The Holy Land (Life Mag.). The Great Passion, 16th Cent. Prints.
ANDOVER, MASS. Addison Gallery of American Art, Phillips Academy, Dec. 9: Tinsel Prints of the Theater.
ANN ARBOR, MICH. Museum of Art, University of Michigan, Dec. 2-21: Amer. Abstract Artists. Dec. 2-31: Prints by Lasansky and University of Iowa Group.
ATHENS, GA. University of Georgia, Fine Arts Gallery, Dec. 2-20: Drwgs and Ptg. by Lamar Dodd.
AUBURN, N. Y. Cayuga Museum of History and Art, Dec. 31: Henry Major, One-Man Show. Mildred Jones, One-Man Show. Underwood Newspaper Coll. Painted Textiles by Humbert.
AURORA, N. Y. Wells College, Dec. 7: John Brown Series by Jacob Lawrence (AFA).
AUSTIN, TEX. College of Fine Arts, University of Texas, Dec. 6: Paintings by Members of the Faculty of the Art Department. U. of Tex. Dec. 8-20: What is Mod. Ptg.
BALTIMORE, MD. Baltimore Museum of Art, Jan. 4: Folk Costumes of Eastern Europe. 3 Baltimore Artists: Glushakow, McGuire, Rembski. German Expressionism. Dec. 2-31: Siamese Art. Dec. 21-Jan. 25: The Circus in Art. Dec. 2-31: Ptg. by Ben-Zion.
Walters Art Gallery, Dec. 1-31: The Age of Enlightenment (Life Mag.). Dec. 12-Jan. 1: Ptg. Looted from Holland.
BATON ROUGE, LA. Louisiana Art Commission, Dec. 4-28: W'cols by Mr. Alphonse Hitter.
BELOIT, WIS. Beloit College, Fine Arts Department, Dec. 1-19: Ptg. by Grandma Moses.
BETHLEHEM, PA. Lehigh University Art Gallery, Dec. 19: Finger Ptg. by Francis East.
BINGHAMTON, N. Y. Museum of Fine Arts, Public Library, Dec.: W'cols from Nat'l Assn. of Women Artists.
BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, Dec. 14: Student Exhib. and Sale.
BLOOMINGTON, IND. Art Center, Indiana University, Dec. 1-23: Prints by Blake. Group Sculpt. and Sculptors Drwgs.
BOSTON, MASS. Doll and Richards, Dec. 6: W'cols by Mario Baccelli.
Guild of Boston Artists, Dec. 6: Pastels of Flowers by Laura Coombs Hills. Dec. 8-20: Ptg. of the Sea by Alphonse J. Shelton.
Institute of Modern Art, Dec. 21: 30 Mass. Painters, 1947. Dec. 23-Jan. 11: Drwgs (MOMA).
Museum of Fine Arts, Jan. 4: Social and Political Satires. Prints and Drwgs by Rowlandson and Gillray.
Print Department, Public Library, Dec. 1-30: The W'col Drwgs of Thomas Rowlandson.
Vose Galleries, Dec. 6: W'cols by John Whorf. Dec. 8-Jan. 3: Xmas Exhib. of Small Ptg.
BUFFALO, N. Y. Albright Art Gallery, Dec. 28: Buffalo Soc. of Artists. Small Ptg. Show. Dec. 5-28: 10 Painters of the Pacific Northwest.
CARMEL, CALIF. Carmel Art Association Gallery, Dec. 19: Kent Daniells, Murals. General Oil Exhib. Still Life, All Media. Portraits. Oil and Pastel.
CEDAR FALLS, IOWA. Cedar Falls Art Association, Dec. 7-21: Mrs. John (Fritz) Morrison.
CHAPEL HILL, N. C. Person Hall Art Gallery, University of North Carolina, Dec. 1-22: Mod. Building for Schools and Colleges.

CHICAGO, ILL. Art Institute of Chicago, Jan. 11: 58th Ann. Amer. Abstract and Surrealist Show. Dec. 7: Eileen Mehigan and Flora Schofield. Jan. 4: Walker Evans. Photos of Chicago. Dec. 11-Jan. 18: John Fabian and Abbott Pattison. Jan. 31: Explaining Abstract Art.
Chicago Galleries Association, Dec.: W'cols by Mark Coomer. Miscellaneous Ptg. for Xmas Gifts.
Club Woman's Bureau, Mandel Brothers, Dec. 1-31: Exhib. of W'cols by Beaton Yazz and Other Navajo Indian Artists. Hand Wrought Silver Jewelry, Rugs and Other Handicraft by Navajo Indian Craftsmen.
Palette and Chisel Academy of Fine Arts, Dec. 5: Small Picture Exhib. Dec. 15-Jan. 28: W'col Exhib.
CINCINNATI, OHIO. Cincinnati Art Museum, Dec. 8: Masters of Printmaking. Dec. 8-Jan. 7: The Nativity in Prints. Dec. 15-Jan. 26: Amer. Color Print Soc.
Taft Museum, Dec. 31: The Fashion for the Greco-Roman Taste of the Continent and the New Republic, 1795-1830.
CLAREMONT, CALIF. Pomona College Gallery, Dec. 1-18: French Landscape Ptg. of the 19th Cent. (MMA). Age of Enlightenment (Life Mag.).
CLEARWATER, FLA. Art Museum, Dec. 1-20: Pre-Christmas Sale. Dec. 20-Jan. 4: Barret Textiles. Ceramics by St. Petersburg School of Ceramics.
CLEVELAND, OHIO. Cleveland Museum of Art, Jan. 11: Exhib. of Gold. Dec. 2-Jan. 4: La Tausca Art Exhib. (AFA).
Ten Thirty Gallery, Dec. 2-7: Cleveland Art Festival in Gallery. Dec. 7-Jan. 10: Group Exhib. of Ptg. Prints, and Crafts.
COLORADO SPRINGS, COLO. Fine Arts Center, Dec. 8: Ptg. by Edgar Britton, George Vander Sluis, and Lou Tilley. Dec. 8-Jan. 12: Ptg. by Thomas Eakins. Dec. 1-15: Ann. Toy Show.
COLUMBUS, OHIO. Columbus Gallery of Fine Arts, Dec. 31: City Planning Exhib. Dec. 5-31: Southern Baroque Art. Dec. 1-31: Ptg. and Drwgs of Houses. Selections from the Howald Coll.
CORTLAND, N. Y. Cortland Free Library, Dec. 1-31: Exhib. of Mod. Ptg. by Mr. Lassonde of New Hampshire. Exhib. of Jewelry by Mrs. Louisa Lassonde.
CULVER, IND. Culver Military Academy, Dec. 17: The Age of Enlightenment. Dec. 20: Daumier Lithographs.
DALLAS, TEX. Dallas Museum of Fine Arts, Dec. 21: Amer. Artists Group Exhib. Dec. 28: Prints by Mexican Artists. William Lester Exhib. Jan. 4: 9th Tex. General Exhib.
DAYTON, OHIO. Dayton Art Institute, Dec. 7-Jan. 4: Good Design is Your Business (AFA).
EAST LANSING, MICH. Michigan State College, Dec. 15: The Holy Land (Life Mag.).
ELMIRA, N. Y. Arnot Art Gallery, Dec. 1-31: W'cols by John A. Dreses.
EMPORIA, KANS. State Teachers College, Dec. 1-20: W'col Show from the Ann. May Show.
EVANSVILLE, IND. Evansville Public Museum, Dec. 8-23: Housing Exhib. (MOMA).
FLINT, MICH. Flint Institute of Arts, Dec. 4-31: Ann. Print and Drwg Fair, 19th Cent. Flower Prints.
FORT WAYNE, IND. Fort Wayne Art Museum, Dec. 30: Local Artists Exhib.
GRAND RAPIDS, MICH. Grand Rapids Art Gallery, Dec. 5-26: 80 Masterpieces of Prints from the Nat'l Gallery. Creative Design and the Consumer (AFA).
GREENSBORO, N. C. Woman's College of the University of North Carolina, Dec. 5-19: Invitation Purchase Exhib.
GREENWICH, CONN. New Lebanon Branch of the Greenwich Library, Dec. 12: Ptg. in Oil and Tempera by James Rutledge. Dec. 15-Jan. 14: Oils, W'cols, and Sculpt. by Members of the Byram Art Soc.
GRINNELL, IOWA. Art Department, Grinnell College, Dec. 19: W'cols by Dorothy Meredith.
HAGERSTOWN, MD. Washington County Museum of Fine Arts, Dec. 7: Retrospective Exhib. Ptg. and Drwgs by Alexandre Iacoff. Ptg. by Contemp. Indians. Dec. 7-Jan. 1: Selected Works from Singer Coll.

HARTFORD, CONN. Wadsworth Athenaeum, Dec. 7: Painters of Architecture, Florine Stettheimer. Dec. 12-Jan. 4: Miller Co., Abstract Art. Useful Objects.
HOUSTON, TEX. Museum of Fine Arts of Houston, Dec. 28: Thorne Amer. Rooms in Miniature. Dec. 7-28: Ptg. by Pedro Figari and Xavier Gonzalez.
INDIANAPOLIS, IND. Indiana State Library, Dec. 7-Jan. 1: Fifty Books of the Year (AIGA).
John Herron Art Institute, Dec. 21: Arts of the Italian Renaissance. Dec. 28-Feb. 1: Contemp. Amer. Ptg. Dec. 11: Ptg. by Two Indiana Artists: Dudley and Failing.
KALAMAZOO, MICH. Kalamazoo Institute of Arts, Dec. 10: Coptic Textiles (AFA).
KANSAS CITY, MO. Kansas City Art Institute, Dec. 28: Drwgs by Corrado Cagli. Drwgs by Daniel Rasmussen. William Rockhill Nelson Gallery of Art. Dec. 29: Dosmantes. History of Prints.
KENNEBUNK, ME. Brick Store Museum, Dec. 31: Documents from Museum's Permanent Coll. Jan. 1: Words and Works of the late William E. Barry.
LAWRENCE, KANS. Museum of Art, University of Kansas, Dec. 1-20: Catlin Portfolio Prints. Dec. 1-31: Work by Architectural Staff.
LINCOLN, NEB. Department of Art, University of Nebraska, Dec. 1-15: The Standard Oil Co. Coll. Dec. 6-22: Selection from Ann. 6 States Sculpt. Exhib.
LOS ANGELES, CALIF. Dalzell Hatfield Galleries, Dec. 25: Ptg. for Xmas, with Special Showings of Ceramics and Handmade Silver.
Los Angeles County Museum, Dec. 31: Frans Hals and Rembrandt.
James Vigeveno Galleries, Dec.: Mod. French and Amer. Ptg.
LOUISVILLE, KY. Art Center Association, Dec. 1-21: Craft Show.
Speed Memorial Museum, Dec. 2-25: Prints by Mod. Amer. Artists. Dec. 9-29: Mod. Handmade Jewelry. Dec. 16-Jan. 31: Louis Sullivan. Dec. 5: English Printmakers.
LOWELL, MASS. Whistler's Birthplace, Dec. 1-Feb. 1: Ptg. by Elizabeth Walsh and Helen Weld.
MADISON, WIS. Wisconsin Union Art Gallery, Dec. 2-7: Workshop Fair Exhib. Dec. 10-Jan. 11: George Grosz. Dec. 2-Jan. 11: All University Photog.
MANCHESTER, N. H. Currier Gallery of Art, Dec. 14: Significant War Scenes by Battlefront Artists (AFA). Dec. 14-Jan. 11: Ptg. from the Corcoran Biennial (AFA). Dec. 3-31: Stained Glass by Connick Associates.
MASSILLON, OHIO. Massillon Museum, Dec. 1-25: Daumier Lithographs. Dec. 1-15: Picasso, Matisse, Klee, Rouault. Dec. 17-31: Amer. Ptg. (MOMA). Dec. 1-31: Native Crafts of South Pacific.
MILWAUKEE, WIS. Milwaukee Art Institute, Dec. 1-31: Art for Xmas Shoppers. Walt Kuhn. Milwaukee Printmakers. Wisconsin Craftsmen.
Milwaukee-Dowder College, Chapman Memorial Library, Dec. 15: Serigraph Prints from Nat'l Serigraph Soc., N. Y.
MINNEAPOLIS, MINN. Minneapolis Institute of Arts, Dec. 31: Paul Revere and His Time. Dec. 9-Mar. 1: PreColumbian Art of Central Amer. Dec. 2-31: Ann. Salon of Photog.
University Gallery, University of Minnesota, Dec. 5: Graphics Show. Dec. 1-Jan. 16: Mayan Discoveries at Bonampak. Dec. 11-Jan. 16: Sculpt. With a Purpose. Dec. 22-Jan. 5: A Survey of Amer. Sculpt.
Walker Art Center, Dec. 21: Xmas Exhib. Sale. Jan. 11: Useful Gifts.
MONTCLAIR, N. J. Montclair Art Museum, Dec. 24: Contemp. Painters and Sculpt. Small Canvases.
MUSKEGON, MICH. Hackley Art Gallery, Dec. 15: Muskegon Stamp Club, 19th Ann.
NEWARK, N. J. Newark Art Club, Dec. 1-24: Ptg. by Frede J. Vidar.
Newark Museum, Dec.: The Museum's Coll. Grow. Newark of the Future.
Rabin and Krueger Gallery, Dec.: 5 Reproductions of the Mod. Masters.

READING, PA. *Public Museum and Art Gallery*, Dec. 14: 20th Ann. Regional Exhib.

RICHMOND, IND. *Art Association of Richmond, Ind.*, Dec. 15: Associated Press Photos.

Virginia Museum of Fine Arts, Dec. 31: Three Virginians: Behl, Hunter and Blane.

ROCHESTER, MINN. *Rochester Art Center*, Dec. 31: Reproduction Show.

ROCHESTER, N. Y. *Memorial Art Gallery*, Dec. 21: Ptg's of the Year (Pepsi-Cola).

Rundel Gallery, Rochester Public Library, Dec. 7-31: Pictures Up to \$100.00 (AFA). Dec. 1-25: British Wood Engrvs.

ROCKFORD, ILL. *Rockford Art Association*, Dec. 7: How Prints Are Made, from the Smithsonian Institute. Dec. 1-Jan. 4: 7th Ann. Young Artists' Show. Dec. 8-Jan. 4: The Upjohn Coll. of Contemp. Amer. Ptg's.

SACRAMENTO, CALIF. *E. B. Crocker Art Gallery*, Dec.: Ptg's by Otis Oldfield. Ptg's by Jessie Lauchland Nordman. Ptg's and Drwgs by Old Masters. Ptg's by the Calif. School. Ptg's by the German School of the Late 19th Cent.

ST. LOUIS, MO. *City Art Museum*, Dec. 1-31: 7th Ann. Mo. Exhib. Contemp. European Prints from the Museum's Print Cabinet. Dec. 15-31: Group 15, Exhib. of Local Artists.

ST. PETERSBURG, FLA. *Art Club of St. Petersburg*, Dec. 6-20: Member's Show. Dec. 21-Jan. 3: Fla. Fed. of Art.

SAN FRANCISCO, CALIF. *San Francisco Museum of Art*, Dec. 14: Xmas Sale. Dec. 15: 22nd Ann., San Francisco Women Artists. Dec. 14: Ann. Calif. Soc. Etchers. Dec. 6: Nat'l Print Ann., Brooklyn Museum.

SAN MARINO, CALIF. *Huntington Library and Art Gallery*, Dec.: Hunting Scenes by Samuel Howitt and Four Sporting Prints by Thomas Sutherland. Roger Payne Bookbindings. Cervantes Quadricentennial Exhib.

SANTA FE, NEW MEXICO. *Museum of New Mexico*, Dec. 1-15: Open Door Shows New Mexico Painters. Dec. 1-31: Boaz Long Coll. of Colonial Latin Amer. Ptg's. New Mexico Print Makers Exhib. Dec. 16-31: Open Door Shows New Mexico Painters.

SARASOTA, FLA. *Ringling Museum of Art*, Dec. 7: War's Toll of Italian Art (AFA).

SARATOGA SPRINGS, N. Y. *Skidmore College*, Dec. 16: Drwgs (MOMA).

SEATTLE, WASH. *Henry Gallery, University of Washington*, Dec. 10: The Study of Ptg. Dec. 10-31: Picasso Lithographs. Dec. 1-31: Age of Enlightenment. Northwest Coast Masks.

Seattle Art Museum, Dec. 4-Jan. 4: 11th Ceramic Nat'l. Syracuse Museum. Religious Ptg's and Sculp. from the Museum Coll. Egyptian Art from Museum Coll.

SHREVEPORT, LA. *Shreveport Art Club*, Dec. 7-Jan. 4: Shreveport Art Club, Ann. Regional Jury Exhib.

SPRINGFIELD, ILL. *Illinois State Museum*, Dec. 31: 20 Oil Ptg's by Sara Hess.

Springfield Art Association, Dec. 4: Seaboard and Midland Moderns. Dec. 5-Jan. 4: Ohio W'col Soc. Exhib.

SPRINGFIELD, MASS. *George Walter Vincent Smith Art Gallery*, Dec. 3-31: Swedish Children's Ptg's.

Springfield Museum of Fine Arts, Dec. 7: Balzac and His Time. Dec. 7-Jan. 4: Connecticut W'col Soc. Exhib. Dec. 11-Jan. 4: Garden Club Xmas Display. Dec. 15-Jan. 15: The Art and Life of 18th Cent. France.

SPRINGFIELD, MO. *Springfield Art Museum*, Dec. 8-31: Onondaga Silk Mills Printed Textiles from Designs by Amer. Painters.

STANFORD UNIVERSITY, CALIF. *Thomas Welton Stanford Art Gallery*, Dec. 14: Exhib. of the Leventritt Gift of European and Oriental Arts. Dec. 14-Jan. 11: Xmas Art.

STATE COLLEGE, PA. *Pennsylvania State College Library*, Dec. 18: Fifty Books of the Year, 1947 (AIGA).

SYRACUSE, N. Y. *Syracuse Museum of Fine Arts*, Dec. 7: 12th Nat'l Ceramic Exhib. Dec. 24: Xmas Exhib. and Sale of Ceramics.

TAMPA, FLA. *Tampa Art Institute*, Dec. 15: Fla. Fed. of Arts.

TOLEDO, OHIO. *The Toledo Museum of Art*, Dec. 15: Sculp. Today. Dec. 7: W'cols of Western Hemisphere. Dec. 4-31: Amer. Glass.

TOPEKA, KANS. *Mulvane Art Museum, Washburn Municipal University*, Dec. 19: 1st Ann. Exhib. of Oils by Artists of the Missouri Valley.

TULSA, OKLA. *Philbrook Art Center*, Dec. 2-Jan. 4: Tulsa Art Exhib. 1947. Laura Club Coll. Catholic Art Assn. Exhib.

UNIVERSITY, ALA. *Art Department, University of Alabama*, Dec. 1-30: Exhib. of Contemp. Prints.

WASHINGTON, D. C. *Barnett Aden Gallery*, Dec.-Jan.: Exhib. of Ptg's by Elizabeth Catlett.

Library of Congress, Dec. 6-Jan. 15: Finnish Book Exhib. 1936-1946. Dec. 15: Japanese Children's Book. Frederic G. Melcher Coll.

National Gallery of Art, Dec. 14: Men of Action of the Naval Services, World War II, Portrait Ptg's and Drwgs. *Pan American Union*, Dec. 9-30: Carlos Prado.

Phillips Memorial Gallery, Dec. 2: Painters of San Francisco Bay Region. Dec. 7-31: Ptg's by James M. McLaughlin and Laughlin Phillips.

Whyte Gallery, Dec. 6-31: Haitian Popular Ptg's.

WEST PALM BEACH, FLA. *Norton Gallery and School of Art*, Dec. 5-28: Fact and Fantasy, 1947. Barret Hand Blocked Textiles.

WICHITA, KANS. *Wichita Art Association*, Dec. 1-15: Prairie Print Makers. Dec. 1-20: Articles in Good Design. Dec. 10-Jan. 1: Xmas Art.

Wichita Art Museum, Dec. 4-29: Ptg's by Jean Charlot.

WILLIAMSTOWN, MASS. *Lawrence Art Museum, Williams College*, Dec. 1-20: Italian Primitives.

WILMINGTON, DEL. *Society of Fine Arts, Delaware Art Center*, Dec. 7: 34th Ann. Del. Show. Dec. 12-Jan. 1: Drwgs. Pastels and W'cols by Diego Rivera (AFA).

WINTER PARK, FLA. *Morse Gallery of Art, Rollins College*, Dec. 1-15: Nat'l Assn. Women Artists.

WOODSTOCK, N. Y. *Rudolph Galleries*, Dec. 1-31: W'cols and Gouaches.

WORCESTER, MASS. *Worcester Art Museum*, Dec. 28: Exhib. by Artists and Craftsmen of Worcester Count. Amer. Contemp. Prints.

YOUNGSTOWN, OHIO. *Butler Art Institute*, Dec. 7: Luminous Ptg Under Black Light. David Burliuk, One-Man Show. Ptg's for Presents.

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GRADUATE FELLOWSHIPS in painting, sculpture, graphic arts, art education, design and art history for the academic year 1947-48. For further information write Ralph L. Wickisher, Department of Fine Arts, Louisiana State University, Baton Rouge, Louisiana.

JEFFERSON NATIONAL EXPANSION MEMORIAL. An open architectural competition "to select an architect to be recommended to the Department of the Interior for ultimate employment as designer of the Jefferson Memorial." Open to all architects who are citizens of the United States of America. Jury, \$125,000 in prizes. For application blanks and further information write to George Howe, Professional Adviser, The Jefferson National Expansion Memorial Competition, Old Courthouse, 415 Market Street, St. Louis 2, Missouri.

FRA ANGELO BOMBERTO FORUM OF ART, Whistler's Birthplace, Lowell, Mass. For new styles ignored by modern monopoly. First send one-page typed explanation of the creation, invitation to exhibit may follow. Fee, \$5. For further information write to John G. Wolcott, 236 Fairmount St., Lowell, Mass.

17TH ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN GRAPHIC ARTS. Wichita Art Association, January 3 to 28, 1947. Open to all American artists. Media: Block prints, wood engravings, lithographs, etchings, drypoints, aquatints, mezzotints, and silk screen prints. Jury. Purchase Prizes. For entry blanks and further information write to Wichita Art Association, 401 North Belmont Avenue, Wichita, Kansas.

BOSTON SOCIETY OF INDEPENDENT ARTISTS
15TH ANNUAL EXHIBITION. Paine's of Boston, Massachusetts, January 12-31, 1947. Open to all artists on payment of \$5 membership. \$1 for handling crated work. Media: painting, sculpture, print. Museum Sponsorship. Purchase Fund. Applications for membership and dues received not later than Nov. 15. For further information write to Miss Jessie G. Sherman, Secretary, 27 West Cedar Street, Boston 8, Mass.

REGIONAL

6TH ANNUAL OF CONTEMPORARY VIRGINIA AND NORTH CAROLINA OIL AND WATER COLOR PAINTINGS. February 1948. The Annual will be confined to original oil and water color paintings on any subject by living Virginia and North Carolina artists. All work due January, 1948, at The Museum of Arts and Sciences, Yarmouth Street, Norfolk, Virginia. Jury. Prizes. For entry card and further information write to Mrs. F. W. Curd, 707 Stockley Gardens, Apt. 2, Norfolk 7, Va.

6TH ANNUAL OPEN EXHIBITION OF THE NEW JERSEY WATER COLOR SOCIETY. Newark, New Jersey, January 19-February 6, 1948. At the Newark Art Club. Open to all New Jersey born and resident artists. Media: water color and pastel. Jury. Entry fee \$1.00 for members and \$1.50 for non-members. Entry cards due January 9th, work due January 12 at the Newark Art Club, 38 Franklin St., Newark, N. J. For further information write to Herbert Pierce, Sec., 291 Millburn Ave., Millburn, N. J.

6TH ANNUAL OHIO VALLEY OIL AND WATER COLOR SHOW. Edwin Watts Chubb Gallery, Ohio University, March 1-31, 1948. For residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania, and Kentucky. Media: oil and water color. Jury. Prizes: \$500 for awards in prizes and purchases. Entry cards due February 16, 1948. Works due February 1-16, 1948. For entry cards and data, write: Dean Earl C. Seigfred, College of Fine Arts, Ohio University, Athens, Ohio.

6TH ANNUAL OF CUMBERLAND VALLEY ARTISTS. February 1-29, 1948, at Washington County Museum of Fine Arts, Hagerstown, Md. Open to all artists living between Harrisburg, Pa., Frederick, Md., Winchester, Va., and Cumberland, Md. Media: oil, watercolor, pastel, prints, drawings and sculpture. Jury. Monetary prizes. Last date for return of cards: January 1. Last date for arrival of entries: January 15. For further information write to the Director, Washington County Museum of Fine Arts, Hagerstown, Maryland.

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